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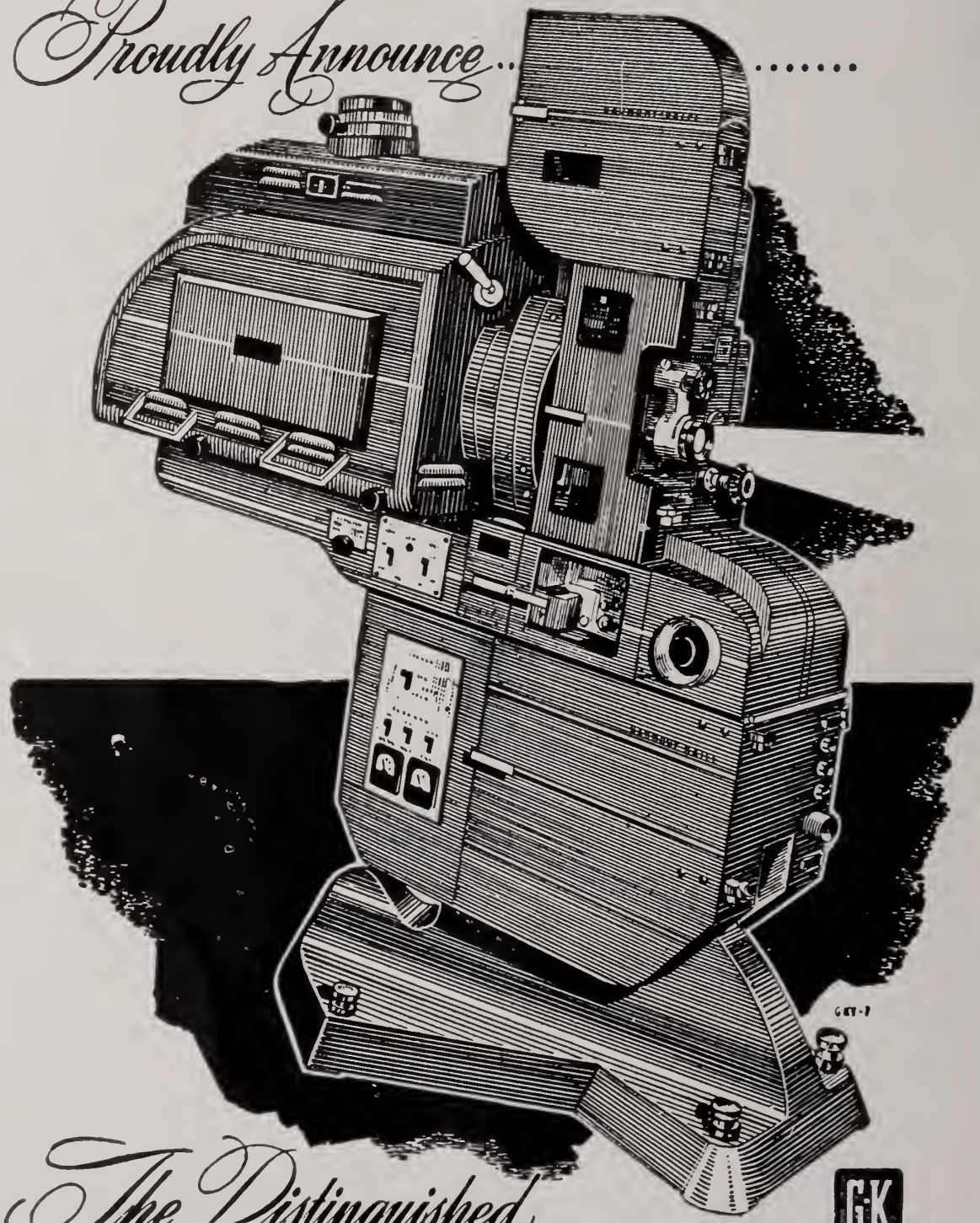

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Frog-and-stone Censorship

Consistency is not a virtue of Indians and the film nsors who are all good, patriotic Indians cannot be cused of being guilty of this virtue.

One should not therefore be surprised that what the nsors consider objectionable in one picture is tolerat in another and what is liked in a third picture is cut from the fourth one.

Yes, Home Minister Morarji Desai, with his charac-ristic enthusiasm and sincerity, has set up a produc-on code to provide guidance both to the producers and e censors. But the censors seem to know the least about e code which the Home Minister has given them.

With the Production Code kept on the shelf out of ght, the present censorship of films has become an amu-ng sport for the censors under the bald blessings of Mr. A. Aiyar, their hard-worked chairman.

But what is sport to the censors is death to the pro-cers. Censorship in Bombay has become another Ae-p's fable in which throwing stones into a pond was fun r the boys but death to the frogs.

Filmindia did agitate for censorship but for intelli-ent censorship and not for this frog-and-stone game that going on at present. Our wise and intelligent Home linister has set the ball rolling by setting up a code of roduction but surely, we cannot expect a busy man like im to interpret the code from day to day and censor ictures himself. This work has to be done by the mem-ers of the Censor Board but the way they are doing it t present brings credit neither to their own intelligence nd imagination nor to the sincerity and enthusiasm of ur Home Minister.

Let us take the recent case of "Sanwariya" a pic-ure produced by Filmistan Ltd. The Bombay Censors ound two songs objectionable in this picture and order-d them to be removed. But when the producers wanted o know why, so as to avoid similar mistakes in future. he censors could not put any reasons on paper.

The producers, of course, were told in whispers that he songs were considered hybrid because they contained ome colloquial though harmless words of the English anguage.

This new objection, which is entirely outside the cope of the present Production Code, completely stag-gered the producers and after a fruitless appeal to the Home Minister. they got two new songs composed and shot. But once again when the Censors examined the new songs, one of them was cut out. And once again without any reasons on paper.

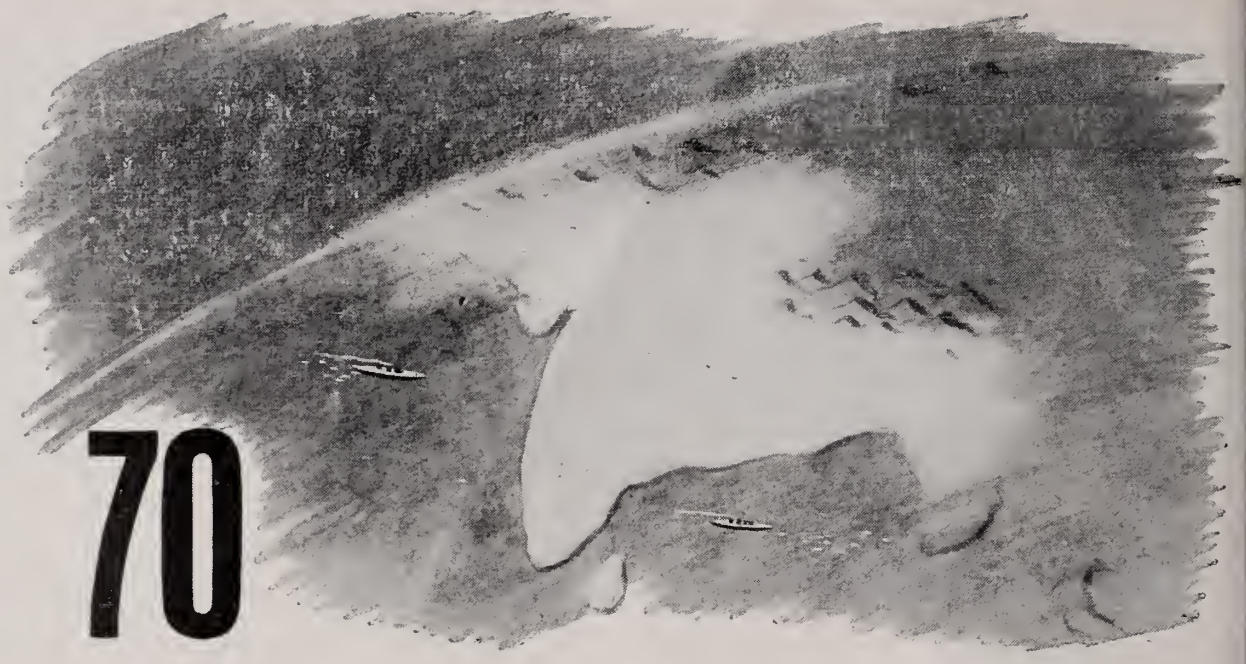
This frog-and-stone game of whispering censors is not a fair and democratic way of censoring pictures, and we expect it least from people working under a fair and sincere man like our Home Minister.

We are not pleading for any mercy to be shown to our producers as none of them deserve any mercy see-ing the quality and contents of their pictures. But it is the fundamental right of every citizen in a free state to know the charges against him before he is condemned. The Censors can't cut off scenes and songs from a pic-ture without giving their reasons for doing so. Censor-ship cannot be blind and arbitrary but must be wise and instructive.

There is no sense in the producers making the same mistakes again and again and that is what is going to happen if we have silent censors who do not tell us why they find certain things objectionable. Our pictures can-not improve in quality and contents if the Censor Board does not become an institution of guidance and instruc-tion in the discharge of its functions.

The present frog-and-stone game will merely prove a vindictive waste of time if we do not progress and our pictures become better. Pictures can only improve if the producers are told from day to day what is wrong with them and why. And it must not be said in whis-pers. Printed directives must be issued from time to time if new interpretations are sought in the terms of the present Production Code. That is the only way censorship can be enforced in a democratic country. There is no other alternative. And unless a democratic and intelligent method of censorship is adopted, the present amusing spectacle of censorship shuttling bet-ween two extremes is likely to prove a death dealing game to the "frogs" of the industry.

There is nothing in the present code which stops producers from using English words in Hindustani songs but if the Censors do not like this hybrid combination they should frankly say so and not whisper about it into the ears of the victims.



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Though there was nothing intelligent about the two iginal songs of "Sanwariya" there was nothing obctionable in them either for the Censors to hound out e songs with studied perseverance.

In direct contrast to the fanatic censoring of songs "Sanwariya", we see the disgusting spectacle of indness and indifference in the censoring of "Ghar Ki zat", a picture produced by Murli Movietone.

In this picture, without any rhyme or reason, the oducer has used Mahatma Gandhi's dead body and his neral to illustrate a song sung by some school chilen and their teacher. The song itself has nothing hatever to do with the main story of the picture and ahatmaji's physical remains are completely out of ace.

By misusing the newsreel shots of a great death to lustrate a silly song, isn't the producer selling the dead dy of our national saint ticket by ticket? If this is t hybrid grafting into a story what else is? If this not desecration of a sacred memory what else is? If is is not insulting the physical remains of our nation's ther what else does?

Is Bapuji's dead body to be paraded before milons through different pictures for selling tickets for a m producer? Is Bapuji's sacred memory to be turned to a box-office argument?

We can understand a newsreel of Mahatmaji's funeral being shown in cinemas after his death. There is pathos and sanctity attached to such showings. But to cut the great death into little bits and graft them on putrid commercial pictures for making cheap money is decidedly a filthy and sacrilegious act on the part of a film producer.

plays an emotional role in "Actress", a social story produced by Filmistan Ltd.

Raj Kapoor, the light-eyed lover of the screen, plays the lead in "Sunhere Din" produced by Jagat Pictures.

And to do this with the consent of our national Censors is perhaps the most unholy crime in the life of a free nation.

Why are Rajajis, Panditjis and Morarjis shedding ceremonial tears on the hallowed memory of our national saint if they cannot even protect the sanctity of his death by stopping this mercenary exploitation of his last remains in this filthy and disgraceful manner?

Let us have fewer ceremonial prayers and more honesty and national pride in our glorious heritage which is symbolised in the immortal struggle and the peaceful remains of our national saint.

If our censors have developed some national pride as free citizens of India and children of the Father of our nation, let them not help to cut his sacred memory into little box-office tickets to increase the bank balance of some mercenary producer.

These two illustrations of the two extreme ends of our present censorship demand that the present frog-and-stone game must stop and more intelligent and democratic censorship enforced.

We are sure our appeal will not fall on deaf ears.

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MP

MODI SOAP WORKS, MODINAGAR, U. P.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

ICENSING FREEBOOTERS!

In response to our comments about the misuse of omplimentary tickets by the producers, distributors and xhibitors (Bombay Calling, Nov. '48 Number), the overnment of Bombay have issued a draft notification ated the 25th January 1949 under Section 7 of the ombay Entertainment Duty Act of 1923, which states iat:

1. No proprietor of an entertainment shall issue iore than five per cent of the tickets or ten tickets whichver is less for any class of seats for an entertainment s complimentary tickets and every proprietor issuing ny such tickets shall submit to the officer prescribed nder Section 10 of the Act within ten days from the date f the performance of the entertainment, a return of ich tickets in form " E ". Such percentage and number f tickets shall be inclusive of the number of complientary tickets claimed under any lease for the time beig in force in respect of the place where the entertainent is held.

2. Every complimentary ticket issued by a prorietor of an entertainment shall have shown thereon ie serial number of the ticket, the name and address of ie holder of the ticket and the class of seat and the show nd date for which it is available.

3. No person shall be admitted to, nor shall any erson enter, any place where an entertainment is held or the purpose of witnessing such entertainment unless e is the holder of a ticket for which payment has been iade or of a complimentary ticket permitted to be isied under these rules.

The form " E " calls from the exhibitors details of dmission rates; number of tickets issued at each rate; umber of complimentary tickets issued for each class f seats; the ratio in percentage of complimentary tickets the actual sales; and the name, place and date of perormance.

While we compliment the Government of Bombay n their quick action to check their racket of complientary tickets, we must frankly state that we are not all satisfied with the present proposed measure which, say the least, is half-hearted.

Even the proposed amendment is rather unhappily orded.

1. The word " ticket " in the proposed amendment in be construed as an admission permit for any number persons. It should therefore be specifically mentioned that a ticket shall not provide admission for more ian one person. This will stop the practice of issuing single complimentary ticket for 2 or 4 persons as is one at present.

2. The proposed amendment does not specify whether percentage of complimentary seats permitted should a percentage of the actual seats sold for a certain class in a certain show or a percentage of the usual seating capacity of a certain class irrespective of the actual sale of tickets for a particular show.

3. The form " E " should also insist on the exhibitors mentioning the particular show for which complimentary tickets are issued. At present only the overall daily report is required which gives the exhibitor a lot of scope for dirty work.

Apart from these technical flaws in the proposed restrictions, we do not at all approve of the 5 per cent or 10 seats per class rule which in our opinion is too generous a license for freebooting.

Assuming an average capacity of 700 seats per theatre for the 60 theatres in Greater Bombay, we have a total of 42.000 seats. 5 % of these work out at 2,100 free seats per day per show, i.e., 48,300 free seats for the usual 23 shows of a week. The admission prices range from 5 annas to Rs. 3|10 per person. Calculating a minimum average cost of Rs. 1|4 per seat, the total loss in collections would be Rs. 60,375/- which means a loss of over Rs. 20.000 in Entertainment Tax

Intelligent and charming, Zeb Qureishi, plays the lead in " Bhool Bhoolaiyan ", a social story of Ranjit, directed by Taimur.

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a single week only in the city of Bombay. That ns a loss in revenue of Rs. 80,000|- per month or Rs.),000|- per year in Entertainment Tax in Greater Bom- alone. It is not difficult to calculate the annual pro- ial loss on this basis—and even the huge loss in re- ue all over the country in over 2000 cinemas.

We want to ask our Revenue Minister as to how he ifies this generosity to the freebooters entailing such uge loss in state revenue while the Finance Minister xing every thing from the cap to the shoe to make life of millions more miserable every day.

When people have to pay some tax or other even on food which they primarily need for living why should sands of freebooters be provided with free entertain- t every week?

It is, to say the least, very unfair that the necessities millions should be taxed heavily while thousands ld be given free entertainment.

In our opinion this racket of complimentary tickets t be completely stopped. If film producers, distri- rs and exhibitors wish to provide free entertainment eir friends, relations and lackeys, let them be made ay at least the Entertainment Tax on each free ticket issue so that the State does not lose any revenue and accused of being unfair.

IA, " HINDU DOMINION " INDEED !

Though our best internationalist Pandit Jawaharlal ru keeps shouting himself hoarse from his Prime ister's pulpit that India is a secular state and not a du Dominion. somehow his voice does not seem to e reached the imperial ears of the British newsreel ducers.

To most of them India is still a " Hindu Dominion " ch the white boys lost because of the perverse policy he present Labour Government in Britain. A recent sreel of the Gaumont British Pictures repeatedly des- ed India as a " Hindu Dominion " completely forget- g the basic fact that there are still 40 million Muslims India not to mention Christians, Jews, Parsis and hs.

At another time, describing the Operation Kashmir, Gaumont British newsreel commentator actually said, andit Nehru poured in troops to save the Hindu mino- in Kashmir ".

How does all this sound in a secular state? What Churchillian school of politicians failed to do. the mont British newsreel department is probably try- to rectify. We admire the bull-dog tenacity of the ish people to hang on to their imperial traditions the face of reverses but surely not at the expense of historical truth that India is basically a secular state.

Any newsreel that is designed to give news to mil- s all over the world must primarily contain truth. truthful news becomes so much propaganda and one nders whether the Gaumont British Pictures are sto- ng to do some dirty anti-Indian propaganda to re- e colonial imperialism.

The Indian film censors who prick their ears at silly harmless words in film songs certainly could not e been so deaf as to allow the Gaumont British Pic- es to describe India as a " Hindu Dominion " repea- ly in spite of the fact that India is a secular State.

But how can one expect intelligent censorship from people who allow Sita to be described as King Rama- chandra's sister in an Indian newsreel produced by the Films Division of the Ministry of Information and Broadcasting of the Government of India?

If Sita can be Ram's sister in defiance of the his- torical fact that she was his wife, why can't India be a " Hindu Dominion " and Pandit Nehru send troops to save the " Hindu minority "?

Probably, when Bombay goes completely dry, our censors will become more sober. That is one argument for prohibition anyway.

WHAT PRICE SCANDAL !

The Vigilance Branch of the Bombay C.I.D. arrest- ed on 1st March 1949, two persons, Mrs. Shanti Bhor- sikadam and Mr. Mohanlal Radhakison on a charge of " living on the earnings of prostitution of another per- son ".

This " another person ", as the report states, turned out to be no other than a film actress called Veena Kohli who is alleged to have been supplied by the accused to a bogus customer for the purpose of prostitution for a sum of Rs. 500|-.

The Vigilance Branch in this connection is report- ed to have received complaints from many respectful residents of Malabar Hill that many film actresses were carrying on prostitution in a clandestine manner and thus vitiating the entire locality.

This is not the first instance of its kind where a film actress is alleged to have been supplied for the purpose of prostitution. There are quite a few more similar cases involving film actresses pending in the police courts of Greater Bombay. In another suit, a so-called film act- ress, Madame Kishori stands charged with alleged mur- der. The disgusting case of adultery between film actress Gita Nizami and Director Vedi has caused not a little sensation. the way it has been publicized in bold and cat- chy headlines by our film rags all over the country. The drunken brawl of film actresses Protima Dasgupta and Begum Para with film actor Himalayawalla at the Ritz Hotel in Bombay made thousands of people wonder about the way in which film folks live.

The very fact that cases like these continue to dis- grace whatever little vestige of reputation that is left to the credit of the Indian film industry with an increasing frequency and that procurers. pimps and their fellow-pro- fessionals can manage to thrive on the flesh of film act- resses (both the genuine and the pseudo variety), tells its own tale.

As so often pointed out in these columns in the past, it is not by talking tall about " morality clubs " in the Producers' Association and conniving at the evil from within that this scandal parade on our film front can be effectively checked but only when the movie moguls be- come conscious of the loss of their prestige which they need so badly in these days of our freedom to negotiate with the Government over different industrial problems. No progressive industry in the world can afford to tole- rate such disgusting scandals if it is ever to secure the patronage of the people and the government.

If the producers are not prepared to debar those convicted and sentenced for such serious offences as pro- stitution, rape, adultery and the like from working in

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film industry, it is time for the filmgoers to openly cott those films where such persons appear on the en. For, supporting such artistes is like nursing -social crime.

ven a section of Hollywood showmen is reported ave demanded a halt to the scandalous escapades of r movie stars after the indignation having reached fever-pitch with the arrest of Robert Mitchum for g addiction.

One group of theatre-owners in America is said to e threatened to boycott all films that feature players indulge in off-the-screen indiscretions and scandals.

Some of the recent raids of the Vigilance Branch Bombay have not only brought the scandals of a noto- us section of the film industry to light, but given en- h indication of the gravity of the situation which not be ignored.

Let each one of this notorious fraternity in the film- n be made to pay the price of their growing disre- d and violation of even the most elementary code of man decency and conduct in public before more pro- ers and pimps succeed in invading the film trade to p a rich harvest through star flesh which seems to e a greater lure and fascination for some of the sex- ngry Sethias than the common variety obtained in the -light districts.

In the meantime the Criminal Investigation Depart- nt of the Bombay Police would do well to comb out entire Shivaji Park area which has now become a itable hell of vice and gambling with little film act- ses turning their homes into brothels and film actors nking and gambling till the early hours of the morn- .

If the film producers, many of whom are perhaps worst scums found in any part of the world, are not prepared to check this evil by boycotting bad girls and boys, let the Police Department at least cleanse the Aug- ean stables from time to time.

We must have some more decency to enjoy our hard-won freedom.

njana will be seen on the screen after a long time in "Amar Kahani", produced by Kamal Kunj Chitra.

"NATH" AND "SWAMY" ON THE SCREEN!

Of all the idiotic things that appear in the Indian films the staggering exhibition of a Hindu wife always addressing her husband as "Nath" or "Swamy" is about the most disgusting.

In all these long years which I have spent on this planet visiting thousands of Hindu homes, some of them run on the most orthodox principles of the traditional Hindu life, I have not yet come across one married woman of any age, between 13 and 75, who has ever addressed her husband either as "Nath" or "Swamy" as Indian film producers would have us believe. Nor have I found in the religious scriptures of the Hindus any injunction to the Hindu wife to address her husband as "Nath" or "Swamy". And as a Hindu I have read all the important religious scriptures and hundreds of other semi-religious books of the Hindus.

And yet step into any Indian cinema showing a story of orthodox Hindu life and you will hear the cow-like Hindu wife calling her husband "Nath" or "Swamy" over a hundred times within two hours. It is a marvel how the husband, who like every man is heir to the proverbial brute, never turns round and strikes the woman even once for calling him such names which have no sanction either in society or in religion.

The three 'Ds' of story writing—Dave, Dwivedi and Daryani—and Muslim directors like Kardar, Yusuf and Mehboob are perhaps the most responsible persons in perpetrating this outrage on Hinduism, picture after picture, unconscious of the historical fact that neither Hindu society nor Hindu religion ever demands this form of address from a wife to her husband.

If there is one Hindu woman in India who addresses her husband in this manner she must be shot dead as a crazy woman. Never did a Hindu wife call her husband "Nath" or "Swamy" in India's long history nor is she doing now. But film producers keep telling us that the Hindu wife does "abuse" her husband in that manner and yet they claim to mirror the realities of Hindu social life in their so-called social pictures.

It is high time that some of our film writers and producers study contemporary Hindu social life as it actually exists in the country before they inflict on us such monstrous distortions created by their own imagination.

The Hindu woman who calls her husband "Nath" or "Swamy" is merely a myth of pedantic literature and as such has no place on the screen which is supposed to be a mirror of real life.

Let the screen writers and producers therefore kill these words once for all and rid the screen of a ridiculous anomaly which is neither Hindu nor Indian.

YOU'LL HARDLY BELIEVE —.

That in the scramble for securing the Liberty Cinema, Manu's magic box at Marine Lines, Producer Mehboob got the better of Producer V. Shantaram with the result that "Andaz" pushed "Apna Desh" out of the

Story & Direction K. K. VARMA
Music CHINMOY LAHIRI

Scenario & Photography G. K. MEHTA
Editing : A. K. CHATTERJEE

Contact : ROOPKALA NIKETAN, 7, SARAT CHATTERJEE AVENUE, CALCUTTA—29.

iden date. And yet V. Shantaram shouts that the year 49 belongs to him.

That though Manu's magic box is named 'Liberty', has still the stink of the British boot the way guests re asked to come in a lounge suit for the inauguration the cinema. That is why perhaps Minister Morarji sai could not be invited.

That Editor Baburao Patel refused to attend the in-gural show saying that he did not possess a lounge t. Editor Patel, of course, doesn't change the cos-mes as frequently as V. Shantaram.

That V. Shantaram checked up the list of guests d made sure that no ministers were attending before agreed to make an appearance in a lounge suit. The hru jacket would have made a bad mascot for Manu's gic box.

That Keki Modi, the theatre multimillionaire, has urned from America, we are told, with a bag full of encies from Hollywood. Hope it is not a bag of pea-ts! What a great national service anyway! And anks for returning! We would have missed him so ch.

That brother Sohrab Modi seems to have become secretive guy after his marriage. His "Mera Mumna" pt at the Minerva for a week and crept out quietly. d no one even knew about it.

That Sohrab seems to have lost all interest in pic-re production these days the way he is seen tak-g Mehtab round the race course and establishing his putation as a great sportsman. That is how Chandulal ah also began and now his workers are waiting for e bonus promised three years ago.

That the theatre multi-millionaire Keki Modi has so purchased some race horses in his wife's name to ve Mrs. Modi some compulsory weight reducing exer-se round the race course. Racing is such a strenuous ercise both for the horses and the horse-owners that perfluous weight becomes so much water in no time.

That Keki Modi is very generous that way and eps every one running about till they run out of sight. hat is why we don't see any producers at the Central udios these days. That little Dewan probably exercises e producers too much till they become too slim in pur- and physique.

That the latest landlady amongst film stars is the ar-old Geeta Bali who is reported to have purchased house at Versova. That is a long distance for the soft-piced Kedar Sharma to go for a mere rehearsal.

That another one that is planning and designing a ttle palace of her own is Ranjana. And they say that ur income-tax officers are working over-time!

That the news of the month is that little Nargis is pwadays allowed to go out alone for parties. When m folks met her alone at Kamini Kaushal's birthday arty the other night, they all fell on their knees and rayed for Jaddan Bai's long life.

That even Suraiya was seen alone recently without r pan-chewing nanny. Times are improving and the rls too! It is such a relief to see overgrown girls go-g about without apron strings.

That even Munnawar Sultana has a mother who hat- Indian pictures but not the money that comes from them. Strangely enough, Munnawar's sister, Suraiya Sultana, also gets a large income from films without making a single screen appearance. Some girls are lucky.

That Bombay is definitely going to be a cleaner city from April seeing that Pandit Indra, Seth Chandulal's Marwari bard, has signed up with South India's Vasan for two years. Well, Madras won't be worse than it is already. Can't we send some more to Madras?

That with the departure of Pandit Indra, Sardar Chandulal won't have anyone to hear all the diplomatic abuse the generous Sardar showers daily on Editor Patel's head. Why not invite the Editor himslf to hear the music directly once in a while?

That Sardar Chandulal need not feel so hopeless about the situation as Pandit Indra has left behind his brother and his son-in-law still working in the Ranjit Studios. These boys can officiate during the absence of Panditji and Chandulal can still exercise his lungs.

That following the Soviet principles, the M. & T. (Makhkhan & Toast) have prepared a five-year plan for producing a dozen great hits. The great hits of the last year were "Delhi Darwaza" and "Ghungroo" both pictures which never travelled outside the covers of "filmindia".

That while politicians and Congressmen are fast forgetting Gandhiji, the film producers have suddenly started showing great regard and affection for the father of our nation. Like his ashes, which were distributed all over the world, the producers are cutting out bits from his funeral and grafting them to their pictures. Gandhiji has always been good business to film producers and he deserves this for calling films an evil.

That Bapsey Sabavalla does not seem to have liked "Khidki" because her old friend Morarji Desai seems to have liked it. She is now searching for a house without a window so that what she shouts inside can't be heard even by Morarji unless, of course, some little girl goes and reports it to him. In that case busy Bapsey won't mind apologising all over again.

That the best way to punish Bapsey for her strong views on pictures and other things is to appoint her on the Censor Board. That is four hours work every morning and after a year of Indian pictures Bapsey won't mind leaving the world in peace.

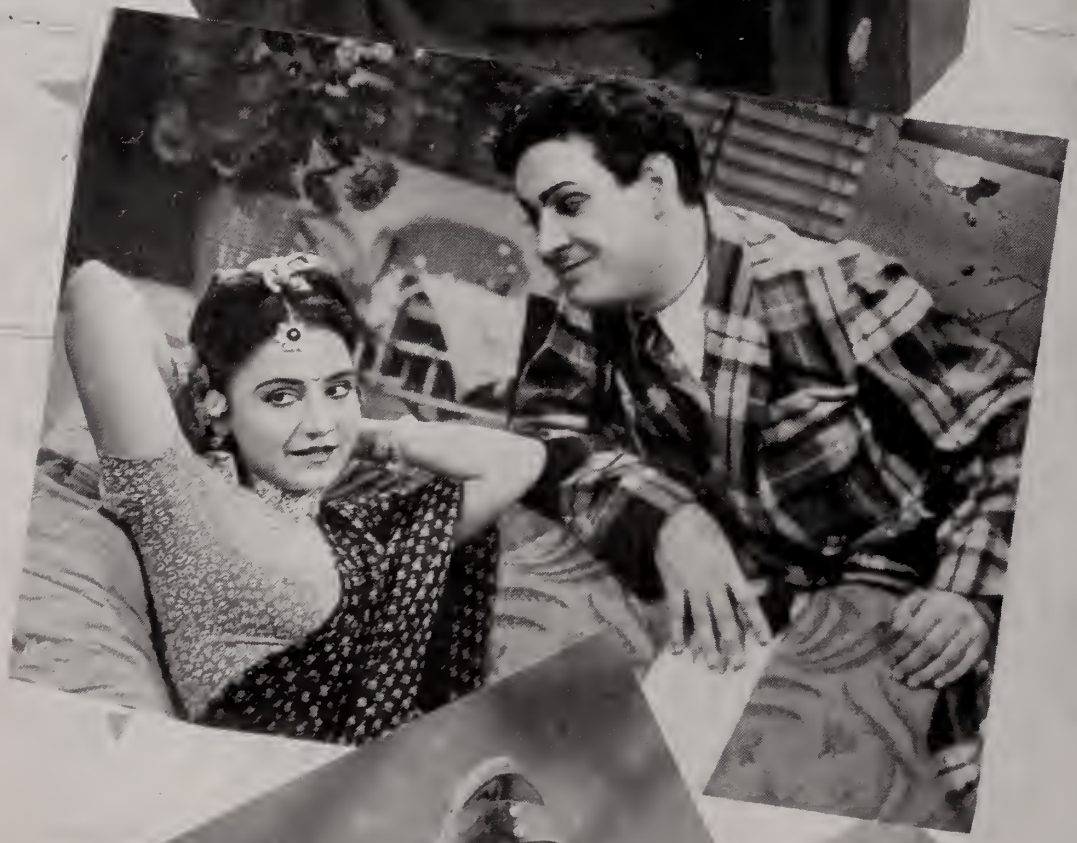
That Vijoo Bhatt has at last passed on his monopoly of Ramayana to Prem Adib the celluloid Ram of India and thus given a fresh lease to our long torture which we thought had ended with the inglorious failure of "Ram Baan".

That Chunibhai Desai of Supreme has suddenly developed a concern for Islam the way he has made new prints of his old junk "Ghazi Salahuddin" for release in Pakistan. Now Chunibhai will be made the next mayor of Karachi and given another dancing "hoor" as a tease for his old age.

That quite a few pictures are changing their names and complexions these days to suit the Islamic climate of the Garden of Allah. The latest to be rechristened is reported to be "Chandrashekhar". It is called 'Mir Kasim' and with this name it expects a goodwill passport to Pakistan. Who says that our film producers don't know business?

Filmistan Ltd. an enviable producers of l ment. After

'Actress' is the stor a stage actress who w to raise the social s of her profession by cipline and correct l viour. Meena plays role and the tears come to her eyes only the pathos of plight.



Rehana, who plays sister of the stage ress, is being give college education. she falls in love Prem Adib, the l when they sing a on the radio.

Rehana can't be made to stick to the college and much against the wishes of her sister, she rushes to the stage and this time in a uniform to avoid detection.

'Shehnai' and ey have now er entertainer in

e has always been a g story of sighs and les. And though love ers Rehana's life with ling impunity, it stays g enough to turn into is and tears which ve the audience.

ince always needs angle to give love lark cloud of dis- intment. Meena, the ss, also falls in with Prem Adib n doing so love goes ng alms from the ed.

hen Cupid shoots his fatal row at youth, romance be- mes one smiling rainbow. Re- na is wounded but with upid's best arrow which lends r youth the sunshine of a ile.

ROMANTIC
AS A STOLEN KISS

K. K. C's

AMAR KAHANI

Starring :-

SURAIYA ★ JAIRAJ ★ RAJMEHRA
and RANJANA

Produced by :
S. RANJIT

•

Directed by :
BAIJ SHARMA

Bengal Circuit with :- JALAN DISTRIBUTORS, CALCUTTA.

Particulars :-

KAMAL KUNJ CHITRA

CENTRAL STU
TARDEO RO
BOMBAY

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MOHINI GUL (Kuala Lumpur)

What is a damsel called respectively at the follow-ges: 13, 24 and 34?

That depends on what is in her lap. If she has toy then call her a daughter; if a man, call her a ife; if a baby call her a mother. The ages are mmaterial.

VASUMATI R. VARMA (Cannanore)

Bhai, I am not a beauty. But I can attract men. is the reason?

It is a colour symphony—your green age and heir green desires.

DHAVA RAO (Tenali)

What, in your view, is the significance of the ap-nce of the recent comet?

A South Indian astrologer told me that Gandhiji came a comet and inspected the whole world from top. I was amused at this fantastic imagination which only an Indian can be accused.

Madhubala in his arms Jairaj goes nuts in "Sin-", a Haldia-Nanda hit, directed by Jai Kishen Nanda.

F. J. A. SOMJEE (Bombay)

When does darkness appeal?

When you wish to cover conscience with nature's blanket and lull it to sleep.

M. K. NEELAKANTA RAO (Mysore)

Are beds the last place to look for comfort?

Wherever the body lies is a bed, comfort is the colour you take from the mind. Millions sleep more comfortably on street pavements than many do in their royal beds.

Do the dead find rest?

The poor and unknown do but not the great dead. Even Lady Mountbatten, an old and dear friend, disturbs the resting spirit of Gandhiji every time she goes to Rajghat. Even in paying homage, the living disturb the dead.

V. PRAKASH (New Delhi)

What is celibacy?

Realizing old mistakes and stopping new ones.

What do you wish when you hear Karan Dewan sing?

As I never wish ill to anyone else, I wish myself dead. Karan Dewan's music is the most cruel act of neighbourhood.

What role does the dopatta play in Indian pictures?

It can be thrown on the eyes of the censors whenever it is intended to reveal what should be concealed.

Mrs. P. K. SINHA (Lucknow)

Which is the most religious place for Hindus in India?

Their own homes, where the prayer and the lullaby can be sung together in the warmth of the home fires.

A. V. NARASIMHAN (Hyderabad Dn.)

Is the earth's centre of gravity at: the Kremlin, the White House or No. 10 Downing Street?

The Kremlin, from which is trickling the lava that is changing the colour of our earth. Watch out for the final explosion.

MOHAN R.S. (Bombay)

Does Dilip Kumar sing himself?

Probably in the ears of his heroines but we can't hear the words, though we sometimes see music in their eyes.

A. S. NAIDU (Secunderabad Dn.)

The poor man having many children trembles when he hears the approach of important festivals like Diwali,

Pongal, etc.. once in a year. What does the rich man think about it?

To the rich a festival is an opportunity to turn his money into crackers and disturb the neighbourhood. That is the only sound of money the poor hear.

I am told that "Jugnu" has now been passed for exhibition by the Bombay Government. What are the reasons for lifting the ban?

2,500 feet of filth went out with the ban and the picture failed at the box-offiee.

What is the motive in producing pictures like "Apna Desh", "Message of Mahatma Gandhi", etc.?

One of the motives is cashing the people's patriotism.

To learn more about the film industry is it not advisable that top ranking officials should go through "filmindia" every month?

They do and they know more about our film industry than our produeers do. For instanee producers like Shantaram and Chandulal Shah never read "filmindia"—at least they never admit doing so.

MAYA MUKERJEA (Delhi)

Is there any film actress who thinks in pleasant terms of you?

Baby Tabassum. She is in love with me.

MISS ANIMA CHATTERJEE (Bankura)

Do old men sing?

Yes, while bathing. Hot water makes them musical and hot words make them danee.

What is a perfect family quarrel?

When words fill the stomaehs and meals go begging.

What alarms a husband most?

A beautiful wife and a handsome friend.

C. K. ADVANI (Bombay)

Who rules the world: God or Satan?

God rules it but Satan runs it.

Differentiate a Congressite from a Socialist?

One has the bone, the other is barking for it. Both have the same pedigree.

D. NATARAJAN (Poona)

Why is it called a 'spinster'?

Because 'it' missed the bus when the bones had good upholstery.

JAGDISH KUMAR (Naini Tal)

Should I bank on your intelligence?

You spend on it and I'll do the banking.

HIRAN SHAHANI (Bombay)

Is there any man who has mastered several tongues and has become a linguist?

Bombay's Prime Minister, B. G. Kher, speaks fluently in many languages. And that is the man's trouble. What he promises in one language, he tries to fulfil in another.

H. S. VENKATA RAO (Mysore)

Why is the Nizam non-violent now?

He has been manicured.

Why do our college youths like Hollywood pictu

There is more to see in them—often a symph of love and legs. Indian legs are wrapped in ditional bandages.

Why are sportsmen broadminded?

Where did you get that? If you knew half things that pass off as "sportsmanship" you wo love to remain a grocer.

What is married happiness?

A pre-marital ambition and post-marital age.

My father scolds my youngest brother often. W should he do.

Ask your brother to use ear plugs. Th which they give you on the aeroplane are very e tive.

P. B. MADHAVA RAO (Masulipatam)

What do you think of "culture"?

A useful word these days to colleet young and be friendly with them.

ONKAR NATH (Simla)

Why did Kamini Kaushal's husband allow he join the film industry?

Kamini is too smart and vivaeious to be bu in a kitchen and be lost to the world. Her career was a wise decision of her husband.

ISHWAR V. MAHBUBANI (Bombay)

Can you give your impressions on marriage U.S.A.?

Honey, money and alimony.

What, is your opinion, as an impartial critic, a an average free Indian?

A somnambulist walking in the dark dawn freedom groping for food.

Do Indian actresses carry their babies with t when they go to the studios for work?

They leave them behind in eharge of their bands who make good baby sitters.

If, according to you, beauty is an endless drea the blind, what is it to you?

An evergreen provocation.

Can a wife open her husband's letters?

My wife does—over 16,000 every month.

Coin, clothes and cosmetics—do they make a man happy?

They make her a eoquette and a eoquette n a court to be happy.

R. C. GARGA (Meerut)

Blush is characteristic of women, what is the cha teristic of men?

Bluff.

GEORGE K. JOHN (Trivandrum)

Between an ill-tempered woman and an angry ti whom do you fear more?

looks sufficiently young and attractive to make "Ma-ka-Dil" an interesting picture.

If I shoot the tigress I get a reward. But if I o that to a woman I get the noose.

L NAZIR AHMED (Madras)

hat happens when a comely maiden starts think-

She wears dark goggles and hides ugly thoughts.

f women had never been created, where would men

Men wouldn't be.

HUSOODAN BAADKAR (Bombay)

hy are Parsi actors and actresses so few?

Their long noses push their faces behind.

SAMUEL (Cuttack)

Ir. Patel. you've got a head!!

And the headache of answering your questions.

SRINIVASAN (Mysore)

hat is the food of God?

Praise, endless praise, written in poems and ung with music. But when man demands the same ood. we call it flattery.

SHAHIDA M. KHAN (Allahabad)

lave you ever heard the throbs of a woman's heart?

When you are so close as to hear them with the ar, it is hardly necessary to.

low do you like Master Tara Singh?

He talks through his beard and too much at that.

G. S. SREENIVASA RAO (Bezwada)

Mr. Patel. can you lend your brains?

I sell it by bits. No lending business, after what Shakespeare said about borrowing and lending.

RUBY CHOUDHURI (Bankura)

Why does an ideal always remain away from man?

An ideal is like the rabbit that always runs ahead of the hound.

MISS NIRMALA G. ALIM (Bombay)

Is love a man's habit or is it only a sentiment?

Love is a man's argument, a woman's illusion and a poet's theme.

R. M. UPADHYAYA (Bombay)

I have never seen Jairaj with a happy smiling face. Is he an opium addict?

No, he is worried about getting building materials for the tiny house he wants to build at Khar after 20 years of struggle in films. It is the Liberty cinema that has given him that look.

There are so many 'isms' existing in this world of today. Which one are you following?

Individualism.

M. RUKMINAMMA (Chittoor)

What a funny name—Himalayawala!

And what funny things he does too!

What is Santoshi's lucky number?

Rehana, the aggregate of Santoshi's talent in direction.

What has Winayak left behind?

A story for V. Shantaram to tell people.

How can nudism be made popular?

It is popular already but not legal.

What does Sulochana Chatterjee's fatness indicate?

Success and sumptuous meals.

What is the message of "Andhon ki Duniya"?

It is better to be blind than use the eyes to see this picture.

Why does not Chandulal Shah dye his hair?

He thinks it has platinum and hopes to borrow on it some day.

My husband does not believe in kissing. What shall I do?

Go to your doctor and ask him to treat you for halitosis.

If lawyers are debarred from politics, what will happen?

We shall have less talk and more work.

What is King's English?

The English which our King doesn't speak.

When does marriage become a public affair?

When the bugs from the bed travel to the neighbour's chair.

Joachim Alva has become the Sheriff of Bombay. What do you want to become?

TWO MORE MONEY-MAKERS

From the Producers of

GAJRE

INSPIRING
LOVE STORY
VIEWED FROM A DIFFERENT ANGLE

HAAR SINGHAR

STARRING
DILIP KUMAR & MADHUBALA

Music: ANIL BISWAS

Written & Directed by
MAHESH KAUL

PRODUCERS
MALIK BROS.

HEART-WARMING
DRAMA OF LIFE & LOVE

LEHREN

STARRING :- SURAIYA

PHOTOGRAPHED &
DIRECTED BY
R. D. MATHUR

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I want to remain the critic. I wish Joachim becomes the Mayor and the Prime Minister. It is better to have a friend in these uncomfortable posts than yourself.

How to hold a slippery husband?

Let him run round the course. Like a tired horse he will ultimately return to the stable. Women lose their husbands in trying to hold them.

RAJ SETHI (New Delhi)

Do you think freedom has improved the lot of the common man?

Of course it has. Now he dies as a citizen of a free country be it from starvation, pestilence or prohibition. Isn't that better than death under the British boot?

CHAYYA (Agra)

In India, when is the government going to provide with television sets?

We need meal tickets by millions. Television is food for the overfed.

What is Shantaram doing nowadays?

Arrogating the year 1949 to himself.

NTILAL RATILAL BHATT (Kandivili)

Where would you like to be born in your next birth: or Yankeeland?

I am like the traditional Hindu wife, praying for the same husband through seven births.

WAMITAR GUPTA (Bombay)

What is the definition of a kiss?

It is a whispering conspiracy between two pairs of lips.

KUMAR BOSE (Kankhal)

Who acts well among Nargis, Suraiya, Kamini Kaushal and Nigar Sultana?

Kamini is a coquette, Nargis a tragedienne and Nigar a hoyden. Suraiya is merely a crooner.

RAHMAN (Melvisharam)

What makes some old men often stare at young girls?

Old age often looks at youth for sympathy and generosity.

What is the difference between knowledge and wisdom?

Wisdom is inherited, knowledge is acquired.

What is wealth without health?

Prosperity for the doctor.

My grandma says: Who goes to cinema goes to do- (hell). What do you say?

Grandma has lived too long.

R. BAKHRU (New Delhi)

In a Negro nation how is beauty measured?

Probably by the shine and shape just as you do in the case of a black shoe.

CTOR DAVID (Poona)

Most of the Sindhi girls seem to be very fond of ng?

Yes, till their parents buy motor cars. Wait a year more!

What has happened to film actress Sheela?

She is preparing Rama Shukul for prohibition.

MISS JAI DEVI (Hyderabad Dn.)

Why do lovers prefer moonlight for their honeymoon?

In the moonbeams are the dewdrops of romance which while they cool the furnace yet feed the flame.

JAWAHIR S. THANVI (Jodhpur)

Who is the gentleman who has the honour of being called your "guru"?

Orphans have no "gurus" (teachers). Life is their book and poverty their incentive.

There is a strong rumour that Gope is trying a slimming course?

He will lose business and that will be too bad seeing that only recently he got married.

BABU THANVI (Jodhpur)

When you visited U.S.A. last time did you go to Reno the 'home of divorce and gambling'?

I did and saw some pretty women with the ugly divorce look in their eyes and a crowd of crazy men gambling their lives away. It is a town where our white-capped ministers will die with their eyes bulging.

What is your boiling point?

My mother-in-law.

What do you think of Khwaja Ahmed Abbas?

A journalist with a hoarse pen.

T. K. R. Nair (New Delhi)

Why do girls marry men they don't love?

In a conventional world, love is still a black-market commodity for which both men and women have to pay heavily. And all haven't the hearts to pay.

IMAM KHAN (Madanapalle)

You might have seen many men with bald heads but have you seen a woman with a bald head? What will you do if you see a woman with a bald head?

I shall commit suicide and so will Pandit Jawaharlal Nehru. It is too shocking a sight for aesthetic souls.

R. N. IYER (Channapatna)

Why is it the ideal wife is always somebody else's?

And another he always wanted to marry.

Why is it that our so-called rising generation does not at all like to rise early in the morning?

Whatever human beings may do, a bed likes its seven hours' load daily to keep itself in condition. When a bed has waited long into the night, like a loyal wife, it is reluctant to throw out its weight early morning.

D. WILLIAM MOSES (Tanjore)

Mr. Patel, will you please appoint me as the treasurer of the 'Baburao Patel Relief Fund'?

You are welcome to the post because no one has yet sent a copper pice.

M. N. SRINIVASAN (Bangalore)

What is political ambition?

Organize workers and expect them not to be Communists.

SHABHA SHAH (Bombay)

What is 'middle age'?

The stage at which the feet are set to the future while the mind is hitched to the past.

GURSHARN SINGH (Nabha)

Do stars really affect one's life and fate?

Between the astrologers and the prodacers and their stars in heaven and on earth, our lot is not very happy.

VYAS R. NADGOUDA (Dharwar)

What is an election?

Mass suicide in which stupid crowds elect for their own funeral a few crazy guys as pall bearers.

V. N. MARGABANDU (Madras)

Why don't you think of Russia as an ideal state?

An ideal state does not interfere with the lives of other people.

A. M. K. SUNDARAN (Madras)

How popular are you?

I am spotted even in the cloakrooms of our cinemas—a wrong place to blush.

P. SAMBASIVA RAO (Waltair)

What makes a woman international?

Flying as Nehru's sister and reading written speeches.

V. M. BALACHANDRAN (Quilandi)

Whose handwriting is better: yours or mine?

Mine, because people buy what I write.

K. KRISHNAMURTHY NAIDU (Madanapalle)

What is the virtue of the rich?

Loyalty to their creed of capitalism.

MISS GOUROO KUSHALPA (Mercara)

Tell me what a woman's best hobby can be?

If she turns her hubby into a hobby, life will be one long romance.

PRITHI PAUL SINGH (Simla)

How will you define diplomacy?

Deep, low and messy.

U. A. PONNAPA (Mercara)

Though in reality lovers do not meet in jungles very often, why do lovers in movies meet there?

The talkies need silent spots to do good recording and lovers carry their romantic bile all the way to the jungles and vomit it there. And yet we get the stink alright, so why worry.

SHEIKH NURUDDIN (Madras)

Passion is likened to a flame. Why?

It burns both the wick and the wicked.

Nigar is becoming more and more popular ever d Once again she leads in "Bikhre Moti", a social e of Great India Pictures.

LALIT S. BOOCH (Bombay)

Whose Sardar does "Sardar" Chandulal Sh Ranjit claim to be?

He is the Sardar of film producers wh p duce "Jugnu", "Bhool", etc. A doubtful ho

May I know what is your definition of relig

Religion is the human conscience confine t code book which people open to read quotat s others.

A. N. NARAYANA RAO (Mysore)

Are there any Freemasons in the film indus

Most of them are masons alright but n type you mean.

What is whirlwind romance?

An Aly-Rita roundabout.

What does a sly wink of the left eye mean?

Nothing, if it doesn't get a response fr right one.

What is a sight of shame for men and Gods?

A woman in rags of costume and chara er

When one falls in love with a fiery and be ti girl, can he be happy?

If he is a baker by profession, fire won't sc him.

Can one repeat an emotion?

Emotion is a constant flame of the hea not a spark of the brain to repeat at inter ls

What is fashion and what is dandyism?

The white cap is fashion in the streets but dandyism in the ministerial circles.

What is the significance of Mahatma Gandhi having assassinated by a Hindu and that too a Maharash- ?

A criminal has no community, no religion and no province. He is Satan's son and as such a world citizen.

What is the function of criticism?

To destroy self-complacency and provoke new thought.

What are the ways of winning the heart of a wo- ?

Hearts are won with hearts. To win one you have to stake one. It is an even chance.

Civilized society feels instinctively that manners are ore importance than morals. Why?

Good manners are a part of good morals. One compliments the other.

Is there any charm in a premature surrender?

It doesn't give victory its glow of vindictive satisfaction.

Sin is a thing that writes itself across a man's face?

Not on some of our white-capped faces with the oil of hypocrisy spread on them.

Does destiny send us heralds?

The bomb was the herald of the bullets that killed our saint but ears plugged with power politics could not hear even the blast of destiny and thus failed to protect Gandhiji.

Do you like to be on a lonely island with a "sweet e thing"?

Don't tempt me with such questions. I am reading religious books these days.

Why does the world condemn some books as im- al?

The books which the world calls immoral are often the books that mirror the world's shame.

How do you recognise a fool?

A fool introduces himself and doesn't leave the world in doubt too long.

What are races?

Horses running with shoes of silver to feed the jockeys and the trainers.

When do beggars' dreams always come true?

Always in sleep.

When the moon is almost gone, how do the lovers l?

With the last moonbeams goes the final vestige of restraint and darkness soon lends realism to romance.

Can a beggar disguise himself as a prince?

The disguise will be successful only if the other beggars don't spot him. Princes, of course, won't as they don't know what beggars look like.

Which is the land of your dreams?

This and here! But I guess my dreams are bad for it would be unpatriotic to call the land any names.

Is there anything special about a medico's romance?

It ought to be aseptic at least if not actually smelling of disinfectants.

Have you ever walked in your sleep?

I don't have to. My wife sleeps in the same room.

Which is the land of plenty in this world?

America! They have plenty to eat and plenty to burn.

What is political blackmail?

Organizing labour and threatening strikes.

Do you know anything about women?

Not much beyond the fact that they say one thing and mean another.

Nothing is real in this world?

Pain is, the way it enlightens both the rich and the poor.

Who is the dearest girl in the world?

The nearest and most willing.

How to kill a man politically?

It is not my game. Ask the other Patel.

When does a man slap a beautiful woman?

When the tongue shoots through the teeth and lips and stings a man.

What is the best saga of violence?

Bhagvad Gita. It destroyed a great race of warriors with the rhythm of poetry and punctuated by philosophy.

What do you know of politics?

That my bread is embittered and sleep disturbed. Isn't that enough knowledge of politics?

What is the role of a moustache in kissing?

Well-trimmed, it might help to brush the lips before the impact.

What is social consciousness?

A virtue you expect in others.

When a woman speaks with the velocity of a mail train, what on earth can stop her?

The sight of your back. That is the time to take a brisk walk.

When does one suffer from an acute sense of security?

When luxury dulls the edge of imagination and the intoxication of the present clouds the vision for the future.

You like a man of spirit?

Not in these days of prohibition! Minister Morarji will send me to jail.

Some women have such a way of looking at men—

That men give a last look and die without a struggle. Where did you find these women?

When walls do come crumbling down, how to protect one's self?

HIMALAYA PICTURE

3 MOVIE MILESTONES

1 NAZRANA

Cast:

KAMINI KAUSHAL

KANU ROY. HIRA SAVANT. ANSARI. DIXIT
PREMA. SHYAMA. RAJANI. AMARSINGH.

and

GEETA BALI

Produced by
Lt. Col.
DRONA SHUMSHERE JUNG BAHADUR RANA
and GOPAL SINGH NEPALI.

Direction
JAGDISH PANT

Music
C. RAMCHANDRA

Story Dialogues and Songs
GOPAL SINGH NEPALI.

2 NAAZ

Music
C. RAMCHANDRA

Lyrics
GOPAL SINGH NEPALI.

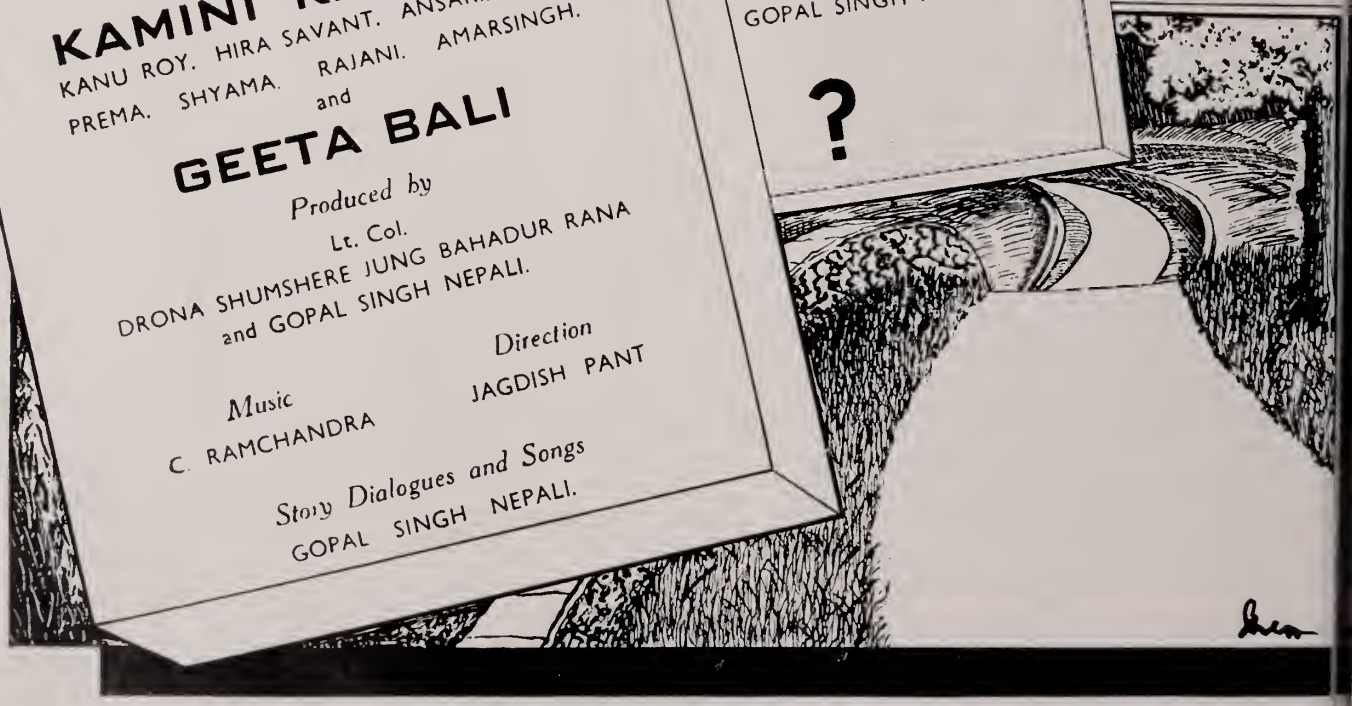
?

3 NAZAQA

Music
C RAMCHANDRA

Lyrics
GOPAL SINGH NEP

?



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HIMALAYA PICTURES

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Put your back against them and smile. The smile may make the walls nervous.

Why is it that some old husbands having young ves are as blind as bats?

Passion gives a cataract to an aged eye and veils its vision.

Is the modern man bloody?

Hell! And how? He sheds blood. drinks blood and gives blood.

Is aiding and abetting a girl in her marriage a ime in the eyes of law?

Oh no! Marriage is a licensed institution and the law doesn't mind the litter it brings home so long as the girl you are aiding is not a minor.

Where are wives very scarce?

In Sindh, where the women are overemployed and the men unemployed.

Why were barbers surgeons in olden days?

Because surgery was a fine profession which required specialists. Now quite a few surgeons are barbers.

Sir C. V. Raman is of the opinion that newspapers. nemas and printing are the inventions of the devil. Is is correct?

Then as a scientist himself, Raman must be a devil too.

Are you happy because you are not a politician?

I am happy I am not a politician which, of course. doesn't mean that I am happy otherwise.

SARANGPANEE (Nagpur)

What is the difference between 'Swarga' and "Jan- t"?

In "Swarga" you meet Sadhus with bowls, while in "Jaanat" you find "hoors" with sherbet.

PI KRISHNA PUROHIT (Kishangarh)

Ladies are more interested in critics than in politi- ans. Why?

Are they? Please send me their names.

G. SUVARNA (Bombay)

Would you sum up your likes and dislikes in nerica?

I like the American people but dislike their politicians.

What do the Americans appreciate in us the most?

The beautiful saris of our women.

RS. D. SANDHU (Agra)

Can you please tell me something about Gulab and ope. my two favourite tomatoes?

Both are versatile and talented. Gulab has built a lovely new house recently while Gope has taken a charming woman for a wife.

. G. RAJAGOPAL (Bombay)

Who brought the dowry system to our land?

War, which killed our young men through ages leaving behind a crowd of women. thereby disturbing the law of supply and demand.

Kr. RAJENDRA SINGH (Agra)

How much capital is approximately required to produce a picture?

One much-boosted star, nine greedy distributors, one gambling producer, one stupid director and an idiotic story. That gives you an average Indian picture.

How will the film industry be affected by your death?

Death affects neither the dead nor the living, for. life is an eternal current which instantly fills every void.

B. K. GHOSH (Lucknow)

When did you first begin to like girls?

In the cradle, when they gave me a doll with blue eyes and a pink frock to play with and I have been looking out for a blue-eyed belle all my life. Girls are introduced pretty early to the boys and in such an attractive manner too.

How many good men are there in this world?

I am one but no one knows about it.

What's your idea about the insurance agents?

Social workers with thick skins.

R. B. SHIRHATTI (Dharwar)

Why don't you wear a khadi dress like V. Shantaram?

Shantaram has changed his dress to suit the present political weather. When the Congress was in prison. this very man produced "Dr. Kotnis"

Here is one more of Suraiya in "Lekh", a social theme of Liberty Art Productions.

without showing the common decency of mentioning the Congress throughout his picture though the story was based on the Medical Mission sent to China by the Indian National Congress. When the Congress achieved freedom and came into power and Shantaram took his "Dr. Kotnis" to America, he added a title to the picture acknowledging the Congress. It is such men that give our national dress a bad smell. And yet, Shantaram is Minister Morarji's pet citizen and censor. I don't believe in these weather-cock tactics of ceremonial costumes in the presence of political leaders. If Shantaram would imbibe even a fraction of Morarji's honesty, sincerity and patriotism, we would have a better citizen than a producer. If he has learnt something from Minister Morarji so far, he should give an apology to our nation for disowning the Congress in "Dr. Kotnis". But an apology needs manhood, humility and greatness, which qualities can only be proved by actually giving an apology and not by silence.

KEDAR MANDIRA (Dehra Dun)

Have you ever wept in loneliness?

Men always weep in solitude as their tears move none. Women need a gallery for their tears which are called pearls by mad poets.

M. MOHSIN (Lucknow)

Does a man really fall in love?

Only in love stories and poems.

K. SHAKUNTALA (Mysore)

If Pandit Nehru is the heart and soul of India today, then what is Vallabhbhai Patel?

Brain and brawn.

Why did God create flowers?

To give the world His definition of gentle beauty and polite fragrance.

Most of the world's beautiful faces have empty heads. Why?

If every flower had fragrance, the world would have become a great garden.

BISMIL PATHAN (Ahmedabad)

Have you ever known a producer getting nightmares after reading the review of his own picture in "filmindia"?

One must at least sleep to get a nightmare. Our producers hardly sleep during the night.

Where is Russia?

All over the world, in prison and underground, entrenched in hungry stomachs and fanatic minds.

MISS VEENA RANI BOSE (Hardwar)

What is the address of Nargis?

Chateau Marine, Marine Drive, Bombay.

S. KRISHNAKANT (Bombay)

Do you think that the Kashmiri Muslims will vote for India?

That is my prayer.

MADHUKANT R. DESAI (Bombay)

You criticise rotten Indian films but how do you account for the bad stuff we are getting these days fro M.G.M.?

Who told you that M.G.M. always produc good pictures? For one good picture M.G.M. us ally gives fifty rotten ones.

H. S. RAJAGOPAL RAO (Madras)

Man worries even if he has everything he needs t keep him from worry. Why?

Worry is a creature of the mind that lives o imagination. And there is no why about the huma mind.

DESH BHUSHAN JAIN (Delhi)

Can you say something about astrology?

The art of looking at stars in heaven and di ging some gold from the earth.

What does romance mean to a widow?

Spring after a spell of winter.

P. C. SIDDALINGA RAO (Bangalore)

Are you in favour of offering animal sacrifice t God?

With a tax on chicken and mutton, all the bird and animals I can get I offer to myself and leav only flowers for God.

What is the difference between a king and a peasan in the grave where both are reduced to the same dust

A king rises from his grave and enters the book of history. The peasant merely throws some mor dust into the womb of Mother Earth.

Mrs. SHAKUNTALA K. DESAI (Bombay)

Why is it a fashion in clubs and drawing room these days to discuss politics, English pictures, G.B.S and Baburao Patel of "filmindia"?

What an odd menu for an appetizer!

Is the Bombay Ministry composed of Morarji an Kher only?

They are the most photogenic and also th most talkative.

MOHD. ANWER BAIG (Karachi)

Do you think that bulging eyes and too prominen teeth like Suraiya's spoil an artiste's beauty?

But one needs some basic beauty to be at al spoiled by other features.

D. N. VISHWESWARIAH (Bangalore)

Is India a "spiritual country"?

Very much so, with one child in every five be coming a spirit before its first birth anniversary.

What is prohibition?

A grand funeral of the teetotallers with drun kards as pall bearers.

S. S. RANE (Bombay)

Do you think that the present rationing quota o cloth is sufficient for every adult? Tell me what can w do with ten yards?

You can cover three dead bodies with it.

K. G. MATHUR (Ghaziabad)

I loved, laboured and now lost. What should I do now?

ntaz Shanti has evidently a sad role to play in "Aahuti" "Anokhi Qurbani" produced by Sansar Movietone.

Begin the cycle all over again. Onc day you will lose yourself and feel that you have won.

h. CHAKRAVORTHY (Jorhat)

What is the relationship between the policeman and thief?

A comradeship of hostile interests.

Has Nargis got any extra qualification?

She has got her mother and two brothers who make the most out of her.

SS HYACINTH TORPY (Hyderabad Dn.)

If you can't marry the person you passionately love, at other alternative is there left for you to do?

Being a Bohemian is an alternative which is not strictly moral.

MANIAN (Trichinopoly)

Why does the Defence department of India contain re Sikhs?

We still labour under the delusion that the Sikhs are the best soldiers in India. It is an old British fairy tale which the Sikhs still believe.

V. MARATHE (Akola)

Do rich people beg and if so in what manner?

They ask God for more riches, long life and more children. They want their riches to get a longer run.

S. NARAYAN (Madras)

Do you think the Nizam is as innocent as he pretends to be?

The Nizam is too old in the tooth to be innocent. No one believes in the Nizam's innocence.

If women claim equality with men, why should men surrender their seats in the buses to them?

Women never ask for those seats. Men give them because they want to be noticed for their chivalry. At best it is a selfish gesture.

SURESH (Jodhpur)

They say, filmindia is a boon to the country!

It is and I am a part of that country.

SURESH GUPTA (Jaipur)

As a medical student may I ask you as to what should be the chief aim of a medical man?

Pain is a prayer to God and a doctor must answer it if the divine purpose of his profession is to be fulfilled.

E. KRISHNAMURTHY (Bangalore)

What is the secret behind most of the pictures produced by Filmistan Ltd.. succeeding at the box office?

They are produced for mass entertainment and the masses like them.

A. MUHYI KHAN (Allahabad)

What do you think of the sweet air hostesses of Bombay?

Air hostesscs are saccharine sweeties good only for the diabetics.

One of my friends says you are an aristocrat. Are you one sir?

Oh, sure! I believe in that Urdu poet who said: "Ho faqirimen basar andaz shahana rahe".

K. T. RAMACHAR (Waltair)

What exactly is your bank balance?

Rs. 3,012/-. I have bought an Irish sweepstake ticket though.

What is your opinion about Andhras in general?

A rowdy people who talk too much. demand rights and often forget responsibilities.

DAYA KRISHAN AZAD (Jammu Tawi)

Is pickpocketing an art?

Till a policeman objects to it.

WAZIR CHAND CHOPRA (New Delhi)

Have you ever seen a Punjabi rot? If so, what is your opinion?

I saw a good Punjabi picture once, "Kurmai". The rot set in after that.

SUDARSHAN KUMAR (New Delhi)

Where does old age begin?

In bed.

Can reading be called work?

It is work for students and journalists.

YOG RAJ CHADHA (New Delhi)

Why do you hate Communists? They are honest folk fighting for the people?

Which people—Russians or Indians?

A SYMBOL OF THE PAST
THE BEGINNING OF A FUTURE

TRIBHUVAN
PRODUCTIONS

NATIONAL HOUSE, APOLLO BUNDER, BOMBAY.

D.Y.M.

P. OROSKAR (Bombay)

What do you mean by "Quislings"?

People who allow themselves to be hired for dubbing foreign pictures in Hindustani and thus help the foreigners to rob a poor country.

Isn't producer-director Shantaram fast losing his ?

Losing? He has left it behind in Poona in safe keeping with Syed Fateh Lal. What has Shantaram to do with art these days?

SS G. L. PUSHPA (Bolarum Dn.)

Define Nehru's government?

A band of honest patriots presiding over a crowd of dishonest workers and leading a nation of 370 million undisciplined people.

N. NAGARKAR (Mangalore)

Why don't you come down to the south?

And see "Demon Land"?

Why does Vijayalakshmi Pandit insist on wearing seveless blouses even during cold weather in Europe?

It is probably a concession to the cloth shortage in India.

What is your opinion about Pandit Nehru's oft reated threats of resignation of his office as the Prime nister of India?

I call it blackmail. A man who has dedicated his life to the service of his people has no right to threaten.

A. K. TAJI (Ambarnath)

Which are three front rank producers through iom we can expect pictures of high standard?

Kishore Sahu, Raj Kapoor and J. K. Nanda. But expectations often abort.

Will you please tell us about the journey of the mmon man's money from the booking office to the rious sections, i.e., cinema proprietor, distributor, proicer, etc.

33⅓% of your admission price—and sometimes more—goes to the Government as Entertainment Tax. From the rest usually 50% is taken by the cinema owner. After deducting the cinema owner's share, the distributor takes 20% and hands over the rest to the producer. The producer therefore gets about 26 % of your original admission price provided he doesn't have to pay anything more in royalties, interest and black money to some financier.

What percentage of our film producers are able to ct according to the changed political atmosphere of our ountry?

All acted well on the 26th of November last. They prostrated before Minister Morarji Desai.

. RAMANUJAN (Guntakal)

What made Shantaram produce a Tamil picture?

To save the South Indians from Vasan's tortures.

. N. KUTTIKRISHNAN (Trichur)

What is an actor without ego?

An egg without a shell.

Raj Kapoor and Rehana make a new team of lovers in "Sunhere Din", produced by Jagat Pictures.

With such a wide circulation of "filmindia" in foreign countries, don't you think that your reviews of our films as 'stupid', 'boring', 'waste of celluloid', etc. will create an altogether bad impression upon the minds of foreign readers about the Indian film industry in general?

In fact, many daily papers and periodicals in America and other foreign countries regularly reproduce what I write every month. To quote an instance, even the headlines on the reviews were recently reproduced by the Magazine Digest (Feb. 49, page 94). A bad thing must be called bad. To call it otherwise would be hypocrisy. The Indian film industry is bad and it can make only a bad impression both in India and overseas.

P. N. RAMACHANDRA (Mysore)

Which is the cheapest jewel that a husband can offer to his wife?

Himself. Nothing can be cheaper than that.

HANS KUMAR JAIN (New Delhi)

What would you think of a Muslim greeting you with 'Namastey' instead of his usual "adab arz"?

I would greet him with "adab arz". That would be meeting each other half way.

H. GOVINDA RAM (Shimoga)

What would be the conditions of capitalists like Birla and Dalmia in India if in the next election the Socialists succeed in the Central Assembly?

Socialists won't succeed and Birlas and Dalmias will proceed.

Famous Mirrors on Life!

Bari Bahen

★ SURAIYA
REHMAN
ULHAS
and
GEETA BALI

★ PREM ADIB
NIRUPA ROY
GOPE
YASHODHARA
KATJU
and
GYANI

Hamari Manzil

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D.D.KASHYAP

Directed by
O.P.DUTT
Produced by
D.D.KASHYAP

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Nirupa Roy plays another lead in "Nanand Bhojai", a social story produced by Ajit Pictures.

B. ANAND (Bombay)

Do you really like Sajjan on the stage? We try to avoid his very sight!

Sajjan is a fine, sincere stage artiste and if you avoid him it is your loss. But don't meet him socially. He is like his chief, difficult to get rid of.

ARVIND DEVIDAS (Bombay)

Are all people moving in motor cars rich?

Except the chauffeurs.

Should boys know cooking?

With our modern girls doing everything but cooking and a classless society round the corner, it is high time boys look after their own meals.

RADHA RAMAN (Mathura)

Should students join R.S.S.?

No.

KRISHNAN (Kumbakonam)

When does an extra girl become a star?

When a small producer apes a big one and buys a four-seater for two persons.

You seem to be an opportunist?

But they call me a journalist these days.

What is your frank opinion about the thousands of blokes who pay two rupees and read your "filmindia" regularly?

A discriminating crowd which keeps me working 12 hours a day.

K. P. N. RAO (Bangalore)

I never happened to win the love of my boss's daughter though I saw it happen in many a picture?

That is just the trouble with motion pictures. They are completely divorced from the reality of life. By giving impossible dreams they merely succeed in giving so many nightmares.

K. G. SURYA (Bangalore)

Please say something about Kamini Kaushal?

Coy, clever and coquettish.

K. PADMA NAIDU (Cocanada)

What is the best way of serving our country?

Work hard and watch.

Can we practise non-violence in our day-to-day life?

No. If you do, you will only help to increase crime.

MULLERA MUTHANA (Mysore)

If the whole film world stands against you, would you dare do what you think right?

I have been in that happy position last 25 years and things I have written are turning right gradually.

POORAN CHANDRA PANDE (Lucknow)

How does a wise man feel in a fool's paradise?

He gets an attack of superiority complex and soon reaches the level of others.

Is it wise to criticize a government in power?

It is always wise to criticize wisely but criminal to sabotage our own government.

HARISH CHANDRA BAJPAI (Kanpur)

Why aren't our film producers producing Pandit Nehru's life for the screen?

They are waiting for him to die because dead men can't protest. Besides a great death is always good business for film producers.

MISS R. RAJAN (Madras)

How does a scandal start?

Often when a man ceases to be a hypocrite and flourishes his honesty.

I. S. NEGI (Agra)

Can you suggest any remedy to get rid of an illiterate wife?

Educate yourself to the point of philosophy. At that stage even an illiterate wife becomes one more book of life to read.

MAHESH (Kanpur)

Does familiarity ever breed contempt in married life?

It also breeds contemptuous brats.

A donkey looks like a philosopher, the way it stands meekly, silently and thoughtfully!

And it never gets any stomach ulcers either.

Imagine the sight of our diehard Congress ministers going to hell and seeing sinners drinking heavily!

Quite a few of them will join in and beat the old sinners at their game. They would naturally be

PARTICULARS : **VARIETY PICTURES, Shree Sound Studios, DADA.**

uraiya Choudhary, a newcomer, will be soon seen in "Lekh" produced by Liberty Art Productions.

more sore and thirsty having shouted themselves hoarse over prohibition.

. B. NATESAN (Madanapalle)

Why is a mother-in-law always depicted as a ter- agnant?

She should be really shown as a termite that burrows the pillars of harmony in a home.

Who hates you most: the producer, the director, the ctor or the reader of "filmindia"?

Whoever does it most pays the most for indulging in a forbidden luxury.

ARJU RAM VERMA (Ranchi)

What is the easiest way to please God?

Flatter him with a daily prayer but don't ask him for anything. He has willing ears for praise but none for woes.

ATAN SINGH CHAUHAN (Nagpur)

Is it true that Nehru is leading us best?

Where?

IISS A. Z. ASHA (Bombay)

Suraiya never sees Indian pictures even her own. /hy?

She probably sees enough of herself in the mirror and does not believe in prolonging her torture.

What would you do to make a baby healthy?

Marry a healthy woman—. In your case it must, of course, be a healthy man.

P. VISHNIDAS (Bombay)

What do you think of the following 12 'firmans' issued by our dear government:—Don't drink, don't smoke, (in theatres) don't spit, don't stand in trams and buses, don't be more immoral (we are already immoral according to Papa Mavlankar), don't gamble or bet, don't travel (if you must, travel first, if you want comfort), don't keep awake after midnight, don't play gods, don't spend more nor demand more, don't eat more (than rationed quantity whether good or rotten) and don't strike?

You forgot one item: Don't criticise the Congress Government.

PHAJAN SINGH (Singapore)

Who shall ascend into heaven?

None but the dead go to heaven if at all there is a place like that free of politics.

PRAVIN RAWAL (Nairobi)

Do only bad people drink?

The good ones also drink but in moderation.

RS. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR APRIL

1st Prize: Rs. 100/- to P. C. Siddalinga Rao (Bangalore); 2nd Prize: Rs. 80/- to H. S. Venkata Rao (Mysore); 3rd Prize: Rs. 50/- to A. N. Narayana Rao (Mysore); 4th Prize: Rs. 40/- to Miss Mohini Gul (Kuala Lumpur); 5th Prize: Rs. 30/- to Ishwar V. Mahbubani (Bombay) and 20 consolation prizes of Rs. 10/- each to the following:—Miss Vasumati R. Varma (Cannanore); V. Prakash (New Delhi); Mrs. P. K. Sinha (Lucknow); Mohan R. S. (Bombay); A. S. Naidu (Secunderabad Dn.); Ruby Choudhuri (Bankura); Miss Anima Chatterjea (Bankura); C. K. Advani (Bombay); Miss Nirmala G. Alim (Bombay); R. M. Upadhyaya (Bombay); M. Rukminamma (Chittoor); P. Pichayya (Agra); Miss Gouroo Kushalpa (Mercara); Bismil Pathan (Ahmedabad); Mahesh (Kanpur); D. N. Vishweswariah (Bangalore); S. S. Rane (Bombay); A. Muhyi Khan (Allahabad); M. K. Neelakanta Rao (Mysore) and R. N. Iyer (Channapatna). Money Orders are being sent to all the prize winners.

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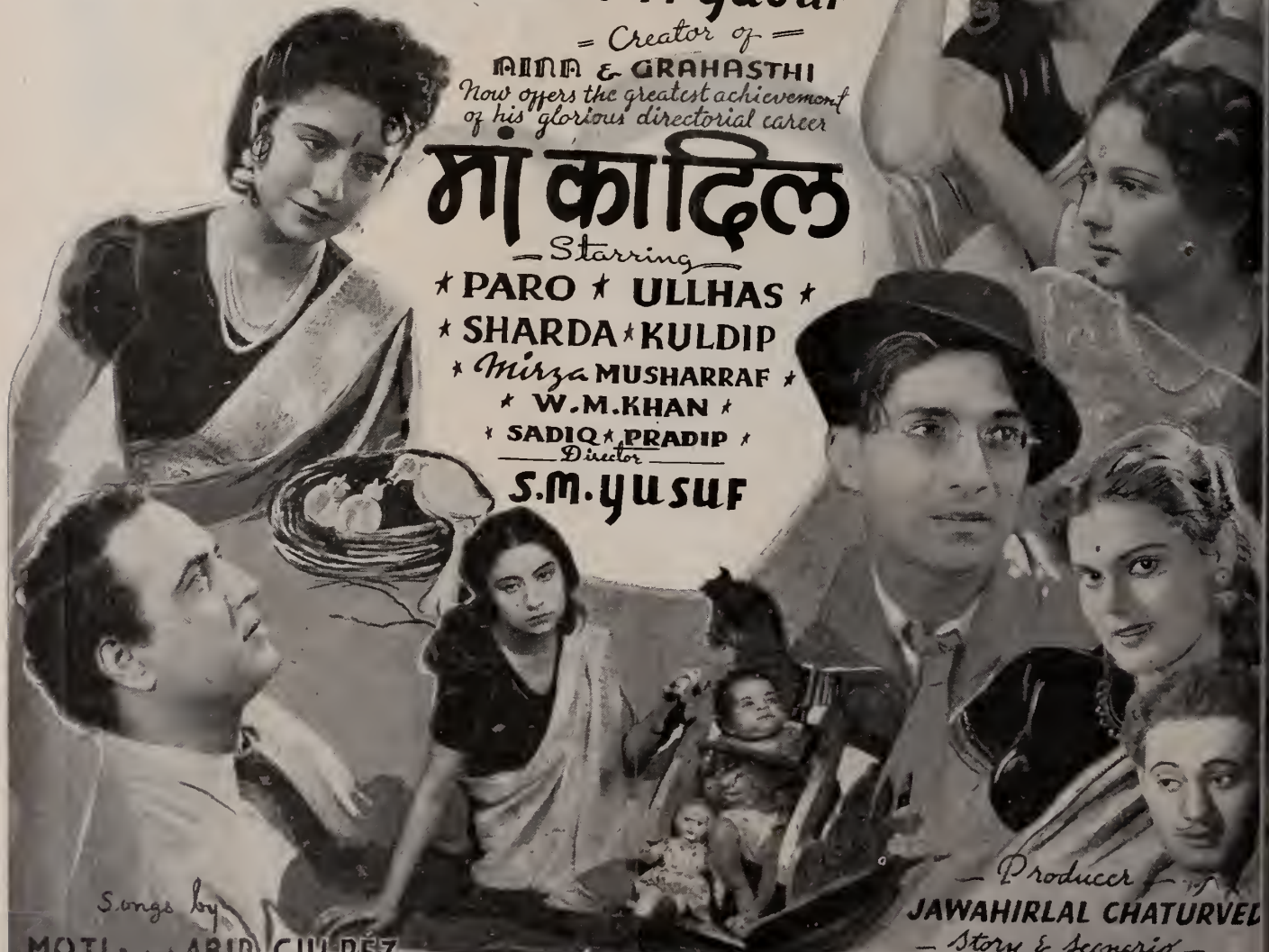

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Music Director

HANSRAJ BAHAR & DHUMIKHAN

ماں کا دل

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JAWAHIRLAL CHATURVEDI

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One of our top line stars. Kamini Kaushal is going up from picture to picture. This favourite of millions will soon be seen in "Shair" a social story of Jagat Pictures directed by Chawla.

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One of our most popular stars of the day, Suraiya stars in one more picture, "Shair", a social story produced by Jagat Pictures and directed by Chawla.

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Aggarwal Hits Government For Their Apathy !

Expects A Miracle With Educational Film!

(By, Our Special Correspondent)

It was in New Delhi and in total- unexpected cirles that I heard noes of the articles on educational ns written in "filmindia" by . Goverdhandas Aggarwal. Mana- ng Director of the National Edu- tion and Information Films Ltd. Knowing my association with filmindia", a couple of now-un- nployed princes with more money an intelligence wondered whether ey could secure some shares of r. Aggarwal's company and pro- bly win a smile from Sardar llabhbhai Patel for doing some tional work in educating the mass- whom they had only robbed so r. Not being an under-writer of ares. I was amused for a while at e sudden awakening amongst our inces and touched by their kind licitude for our masses but when e of the secretaries whispered to e that his "Highness" was interest- l in merely investing money to best lvantage, I refused myself the pri- lege of further amusement.

Apart from these princes fishing r more profits, I was surprised at e keen interest shown by half-a- zen educationists who considered lr. Aggarwal's articles provoca- ve of new thought in a new field f national activity. Some of them sked me a number of questions hich I thought Mr. Aggarwal nould have answered since he has ken up the none-too-easy responsi- ility of educating our people on de xe lines with strips of celluloid om all over the world.

A "LOVELY" GUY !

A visiting card of "filmindia" s always a good admission ticke: the exclusive chambers of the bu- iest industrialist in town. It rought a big smile of welcome to lr. Aggarwal's young and chubby ace behind a large desk in National louse and pushing his papers aside e asked the conventional question: What can I do for you, sir ?" Nothing at all for me. It is all or you" I replied. "Lovely" aid Mr. Aggarwal. I wondered hat was "lovely" about it.

"Mr. Aggarwal." I said. "the editor wants me to ask you a few questions regarding your articles and your scheme of educational films".

"Lovely"! said Mr. Aggarwal again. And I wondered again.

"What exactly is an educational film, Mr. Aggarwal?"—that is how I began the serious part of the talk and expected another "lovely" to fall out from Mr. Aggarwal's smiling lips.

"An educational film educates in the true sense of the word 'education'. By acquiring merely the ability to read and write one does not necessarily get real education. Our present educational system has so far succeeded in merely creating a large crowd of glorified clerks who forget all their academical training in the very first year of their working career". Mr. Aggarwal paused for breath and fiddled with his pencil. He resumed again: "In a free country the social, moral and intellectual stature of its people must be the anxious care of all patriots and educationists. This needs an all-round education not with quickly evaporating values but with firm and permanent mental impressions which must last a life-time to provide guidance to a man. Books can train the mind to a certain point, but the average man can rarely retain any permanent impressions from books alone. To him must be given visual aid to fix in his mind permanently what he has been reading. That is where an educational film comes in—to emphasize with visual aids the instruction contained in a book. If the eyes see what the mind reads, the instruction goes deeper into the subconscious regions of the human mind and stays there for a life-time. Don't you think so?"

"Lovely"! I said. Mr. Aggarwal sounded like a fanatic missionary of education for a moment.

ANIMATED TEACHING !

"But do you think Mr. Aggarwal, that these films will some day replace books and teachers?"

"Not at all". Mr. Aggarwal replied with impatience. "The educational film provides the teacher with one more progressive instrument of education. It helps him to illustrate his verbal teachings and give concrete visions to feed the imagination of his students. It lends animation to the dull and lifeless routine of our schoolrooms and thus sustains the interest of all students.

Raja Saheb of Chichli, H. H. Raja Saheb of Udaipur (C.P.) and Mr. Goverdhandas Aggarwal, partners of Tribhuvan Productions at the Bombay Races.

The educational film also saves time in imparting information. Take for instance the film, "Life of Emile Zola"! Within two hours any student can know the spirit, the purpose and the details of a great biography through this film. In ordinary course a student would have to read several books for months together to get a correct appreciation of the man and his work. Doesn't this save time in education?"

"It does", I said.

"Lovely!" (Now, how did that come in at this moment?) Mr. Aggarwal continued: "The educational film cuts down space and makes the world fit in into a small classroom. The teacher can tell the story of the Atomic Bomb without taking his students all the way to America. He can vividly portray its power of destruction by showing pictures of Hiroshima and Nagasaki. He can turn his classroom into a museum of knowledge on all earthly subjects and unfold the world before the thirsty eyes of his students in one endless panorama of curiosity and instruction and thus supplement the descriptions in his text books by vivid illustrations. The educational film is actually a boon to the progressive teacher as he can at any moment open a thousand little tins of knowledge and bring the entire world with its latest research and events to the feet of the curious student. Can anything else do all this?"

"No!" I said.

"Lovely!" (Again!) Questions were out of the question now. Mr. Aggarwal had warmed up and I didn't like to disturb him. "Our statesmen talk too much and get exhausted too soon to put all their talk into action. They give us lectures on civic behaviour, national discipline, trade honesty, food growing, health and hygiene and what not. But mere words, however convincing, cannot create concrete images in the listeners' minds. People must see things to believe them. All these lectures and sermons must be illustrated by visual demonstrations which show how contemporary life is being lived in other modern countries. Then and then alone will the words take shape in action in the lives of millions. And all this can be done only by the educational films. There is no other alternative in the whole wide world. Is there?"

DEMOCRACY OF MUSCLES?

"No" I said.

"Lovely!" (By now I had realized that "lovely" meant "o.k." and Mr. Aggarwal uses it as a sort of a breather). "Democracy! Adult franchise." said Mr. Aggarwal. These are words that will mean nothing without true education. There can be no true democracy in our country with an illiterate electorate. We have today 85 % of our population illiterate. Are we to give these people adult franchise and ask them to govern us knowing fully well that they are themselves rank illiterates? The rule of the illiterates is no democracy. What is an adult? A person who has reached maturity! In a human being it must be both maturity of the mind and the body. Unless it is so how can a human being be different from the animal! But the present proposal of adult franchise gives a vote only to the physically mature seeing that 85 % of our people are illiterate and mentally immature. If age and muscle are to be the attributes of our future voters why not give the right of franchise to goats, bullocks, donkeys and other animals? This age franchise which is contemplated by our national government will sound the death-knell of our newly got freedom and our future dreams of democracy.

"Our most urgent problem is to teach these illiterate masses to read, write and realize first before we award them with the right to vote and decide the destiny of our nation. The present conception of adult franchise is like giving a burning torch to a monkey and permitting it to set fire to a whole country.

"But it is no easy task to educate 350 millions. It is impossible to do so in our present schoolrooms with their conventional curriculum of teaching. But it can be done with the help of the educational films—and not necessarily in school rooms but in open fields and right on the door-steps of our villages where our millions live. Our people can be taught to read and write if necessary and those who are too old to learn the routine alphabet of education can still be educated in a truer sense in civic responsibilities, self discipline, agriculture, and million oth aspects of national life—all th within the shortest time and in a language the people can understan Don't you think so?"

NO SYMPATHY EVEN!

"Yes", I said.

"Lovely!" said Mr. Aggarw

"But Mr. Aggarwal, all plans such scale will need State support I ventured.

"Of course" said Mr. Aggarw emphatically. "Nothing in the wor that affects the lives of millions c be done without State support. B no one is asking the Government f monetary support. It is no sta secret that the Government has money and all glorious pre-freedo promises are waiting to be fulfille

"But sympathy, which is a cha table sentiment of the human mi and free in addition, is also bei denied to people who are prepar to do pioneering in this field a risk their funds and prestige. one is going to make a fortune the field of educational films. B that should not stop national-mind people from entering this fie After all money is not the only ward of labour.

"In a country beset by povert famine, pestilence and ignoranc the greatest return to the pioneer this field must be the quiet satisfa tion of having brought happiness a enlightenment to millions as a res of his labour. Don't you think so

"Yes, of course, but Mr. Agga wal, how do you expect the Gover ment to express their sympathy concrete terms, seeing that a mon tary subsidy is out of the question present?

"The sympathy of the Gover ment is a great moral support in a enterprise" said Mr. Aggarwa "The Government should insist due importance being given to visu education in schools and colleg and make their grants to such ins tutions conditional to this aspect education. This will automatical stimulate interest in visual educ tion and within a few years a lar number of our educational instit tions will be actively engaged showing the educational film as a all-important supplement to t usual text-books.

EIGHT ANNAS A MONTH!

"And let me assure you that it

not at all going to be as expensive as ignorant people imagine this visual education to be. With eight annas a month per student, any school or college can arrange as many as eight educational shows a month for its students. That is not much of a penalty for the incomparable benefit gained. Is it?"

"No, but —"

"No, buts !" cut in Mr. Aggarwal. "Even parents would willingly pay eight annas per month more for their child once they realize the lasting benefits of visual education. All that is needed is a realization on the part of the Government of the stern necessity of introducing visual education in our educational institutions to build up a great nation of free people".

"Do you expect the Government to produce such films, Mr. Aggarwal?"

"Not at all !" Mr. Aggarwal replied. "Such films must be produced by private enterprise to obtain a detached and versatile approach to the subject, as state-produced films are often likely to contain propaganda which cannot be completely divorced from the ruling politics. There should be no politics in education. Don't you think so?"

"Yes" I said.

"Lovely !" (Once again!) said Mr. Aggarwal.

"But where can you get so many films and how will you distribute them?".

FIELD VANS IN VILLAGES

"The world is already full of educational films on every subject under the sun and the work of educating our people need not be delayed a day longer than necessary" said Mr. Aggarwal. "Besides, films treating our peculiar problems and suitable to the genius of our people are already being produced in the country and this production activity can be multiplied as the demand increases.

"These films can be distributed to all the educational institutions by establishing urban, district and provincial libraries stocked with constantly changing subjects. Institutions which can afford their own projection equipment can hire these films at small rentals and return them after use.

"For those schools without equipment, fully equipped field vans with a portable library of subjects can be used charging small hires per show. The charges must necessarily be the minimum to make the scheme of mass education a success.

"The Government should appoint provincial and central advisory councils to guide the producers of educational films and prescribe subjects for schools and colleges.

"There should be no import duties on projectors and other equipment used in Schools. For, all the masses cannot be educated in schools alone. Open air shows in villages will have to be given at minimum prices to educate our masses."

"Doesn't all this sound too idealistic, Mr. Aggarwal, in such a vast country like ours?"

"It does. But then did we ever expect our freedom so soon? Did we ever expect that Sardar Vallabhbhai Patel would paint the map of India in one colour? Well, miracles happen in this ancient land of miracles. Why not one more?"

"Lovely" I said that and ran out before Mr. Aggarwal repeated it.

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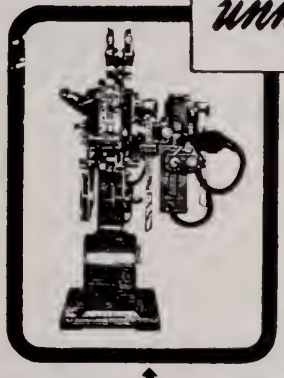

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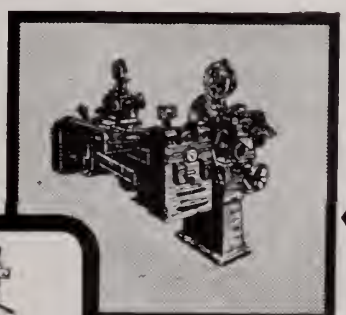

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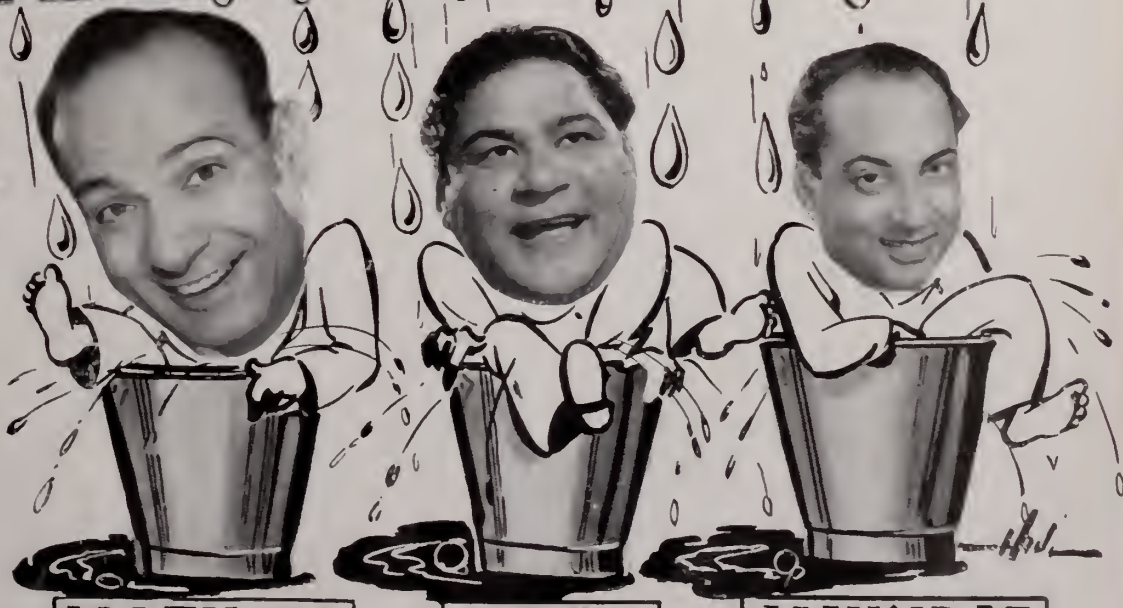

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in
K. ASIF'S
HULCHU
Directed by
S. K. OJHA

Abbas Writes A "Progressive" Story of "Actress"!

Filmistan Gives Another Frivolous Entertainer!

Even "progressive" writers like wwaja Ahmed Abbas have to live d pay their grocers regularly and are therefore not surprised at the progressive" stuff given by little bbas in "Actress". We are, how-er, grateful to him for sparing us big blush by making his hero rush the toilet room when a dozen tee-ge college girls threaten to strip n in a train compartment.

This picture of Filmistan is on par th their "Shehnai" in quality and ntents. It has songs, dances and pstick mainly intended for the sses.

It is a story of two sisters—one a ge actress and the other a college l. The actress, realizing the so-al stigma attached to her profes-on, is anxious to give her little ter a good education and get her rried to some respectable man in od society. The younger one, how-er, likes the stage.

Now comes Prem Adib, with a ost voice which we are told is divinely musical. Both the sisters fall in love with him but he loves the younger one while enjoying the patronage of the older sister. This creates the usual heartburnings and misunderstandings till the climax is reached in which the little sister jumps into the sea and is taken for dead: a motor accident takes away the hero's eyesight temporarily and the actress-sister gives a suicide act. Of course, the little one comes back alive, the hero's eyesight is restored and the big one never takes any poison but taking a progressive view of things gives her little sister away to the big boy. That ends it.

ACTRESS	
Producers:	Filmistan Ltd.
Language:	Hindustani
Story:	K. Ahmed Abbas
Lyrics:	Nakhshab & Raja Mehdi Ali
Photography:	Marshall Braganza
Sound:	J. B. Jagtap
Music:	Shyam Sunder
Released At:	Novelty, Bombay.
Date of Release:	11th February 1949

Directed By
NAJAM NAQVI

pru is furious with Mumtaz Shanti in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

As Abbas has written the story we must accept it as "progressive" because he knows more about this fascinating word than we do. But it seems so easy to do this sort of "progressive" writing that even we could have done it in our inspired moments.

COLOURLESS DIRECTION

The production values are as usual—careful in parts and negligent sometimes. The songs are attractively tuned and pretty frivolously worded. We greatly admired the discipline of the spectators who walk out of the theatre quickly every time they see a dance or hear a song. Each theatre sequence has only one item for which a large crowd comes every time presumably from different parts of the town. And the same audience dresses differently for the respectable shows of the elder sister in contrast with the cheap showmanship of the younger one. Yes, we noticed this change in costumes but we wish some spectators in the front rows had also worn different faces to lend more realism to the idea.

The direction of Najam Naqvi is as colourless as his own face.

Meena looks too heavy as "Ragini", the actress. Bar her nasal Punjabi, she gives a pretty good performance. Rehana dances well as "Kamini" but fails miserably with tears in her eyes. Her hair-do is a silly scream which neither helps her face nor soothes the eyes of the filmgoers. Whoever thought of it must be an idiot.

Prem Adib should never remove his shirt to expose his ugly, deformed and manly physique. It is punishment enough to see his face in a hero's role without adding this additional insult to an old injury. This boy doesn't do much in this picture as an actor. David is getting boring with the pimping complexion which he invariably gives to his roles these days.

Well, "Actress" is a "progressive" picture because Abbas wrote it and presents frivolous entertainment for the masses because Filmistan produced it.

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OUR REVIEW

"Pugree" Becomes A Popular Entertainer!

Dixit Gives A Great Performance!

Producer P. N. Arora deserves congratulations for giving us a picture which is at once entertaining and instructive. Taking a topical theme of the present housing shortage and the inevitable "pugree" racket practised throughout the country, Arora has emphasized in "Pugree" quite a few home-truths about this all important national problem with gentle sarcasm punctuated by some natural humour.

TRAMP AND PHILOSOPHER

Seth Kalidas, described as a money-maniac, makes life at home unbearable both to his wife and his daughter, Roopa. The wife lives with her own parents while Roopa lives in her college hostel. That leaves Seth Kalidas's city mansion unoccupied whenever Kalidas goes to Mussoorie for a change of climate.

During his absence from Bombay, Ramu Chacha, a tramp, philosopher and friend, enters the city mansion of Seth Kalidas by the backdoor and enjoys the luxury of the untenanted house, sharing it with his dog Chickoo.

This is evidently Ramu Chacha's peculiar solution to the problem of housing shortage because when Seth Kalidas returns to Bombay, Ramu Chacha moves out to Mussoorie to occupy the other bungalow.

Producer P. N. Arora deserves praise for giving us a different picture in "Pugree".

PUGREE	
Producers:	**All India Pictures**
Language:	**Hindustani**
Screenplay:	**M. Sadiq**
Music:	**Gulam Mohamad**
Songs:	**S. Badayuni**
Dialogue:	**Azm Bazidpuri**
Photography:	**Pandurang Naik**
Audiography:	**V. S. M. Gopalram**
Cast:	**Dixit, Kamini Kaushal, Wasti, Gope, Amar, Protima Devi, etc.**
Released At:	**Krishna, Bombay**
Date of Release:	**31st December 1948**
Directed By	
ANANT THAKUR	

Ramu is, of course, a neat and conscientious type and whenever he is in occupation of either of the two houses, he considers himself as a housekeeper and works for his board and lodging by looking after the house and not allowing even his dog to spoil or damage anything.

The story opens with Ramu Chacha's annual occupation of Seth Kalidas's house in Bombay. He enters the house through the backyard and through a fan light and soon makes himself comfortable in Seth Kalidas's expensive clothes and lights one of the Seth's expensive cigars to soothe his nerves. Ramu makes full use of the over-full larder and manages to avoid detection whenever the Bhayya watchman makes his routine inspection visit.

But this city season of Ramu Chacha was destined to be eventful. He soon collects Basant, an unemployed architect who has been thrown out of his humble digging by the manager of Seth Kalidas, and accepts him as a ward and guest in the house.

"Pugree" was Director Anant Thakur's maiden attempt at direction. He now promises a brilliant future.

They are, however, surprised when Roopa one day visits her father's house to collect her clothes. Not knowing who she is, they take her for another unfortunate soul and extend their hospitality to her. Roopa, intrigued at the idea, plays her part without revealing her true identity and soon becomes an active member of Ramu Chacha's temporary household.

More people come in when Jaggu, a friend of Basant, arrives in the city with his wife, their child and his little sister and cannot find any place to live in. This entire family moves in to live under Ramu Chacha's patronage in Seth Kalidas's house.

Trouble begins when Seth Kalidas suddenly returns to Bombay in search of his daughter who is reported missing. But Roopa meets him on the way and prepares him to play the role of a helpless tramp and join Ramu Chacha's hospitality kitchen. Much against his will Seth Kalidas agrees to do so. Roopa later brings her mother also on the scene.

With this crowd in hand, the writer gives a number of gags which while being extremely entertaining also become philosophically instructive. In the end, Seth Kalidas is cured of his money-mania, Basant takes Roopa as his wife and Ramu Chacha moves on to Mussoorie without knowing that one of his erstwhile guests was the very man who owned the bungalows.

Dixit, with his brilliant performance, makes "Pugree" a rare entertainer.

It is a novel type of a story which though thin in places is yet sufficiently enterprising to deserve special praise.

TECHNICALLY POOR

Technically the picture is a bit poor, the photography being indifferent and the recording of dialogue pretty careless. Even the back projection work is very clumsily done. Quite a few songs are tuned attractively but the words are not very happy. In the first half we find a few unnecessary songs and dances, probably to give Shashikala an extra break. The Shashikala appearances, however, prove a drag on an otherwise bright story. The dialogue is good and with a bit more of imagination the screenplay could have been packed with more situations.

Anant Thakur's direction must be rated as good and enterprising considering the fact that this is his maiden effort.

DIXIT BRILLIANT

From the players, Dixit, our fat and philosophic comedian, swallows the entire crowd of artistes by his brilliant performance as Ramu Chacha. He lives the role and the way he does it, the others look amateurish. Dixit is at once great and brilliant.

Kamini Kaushal struggles bravely before this mountain of an actor and wins second honours in the role of Roopa. Gope is completely outclassed by Dixit though Gope does his best. Wasti looks crude as an educated architect while Shashikala still remains a poor artiste with a smile that looks like a grimace.

And yet after all said and done "Pugree" is one of the best entertainers we have had recently and all praise to Producer Arora for having produced it.

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OUR REVIEW

Suraiya Fails To Draw Crowds In "Gajre"

Motilal Gives An Intelligent Portrayal!

Those idiots who believe that Suraiya is the only mascot of box-office success should visit the theatre where "Gajre" is running and count the occupied seats which is a much easier job than counting the vacant ones.

With Suraiya singing as many songs as one woman can and throwing her clumsy weight about in gliding movements, hardly any one in the audience gets interested enough to sit through "Gajre" which has become one long marathon of killing boredom.

And Geeta Nizami with her peeping moustache and sagging figure adds to the boredom by giving us some hybrid dances which we have seen so often on the screen.

If these two women—or shall we call them stars?—could not attract enough people to fill a show, one wonders by what stretch of imagination can the producers think that any particular star is a box-office guarantee?

The miserable failure of "Gajre" should provide one more warning to the Suraiya-crazy producers who think that their success is guaranteed by securing Suraiya or some other star.

AN IMPOTENT THEME

The story is both silly and thin. Mohan, an army doctor, returns to his father's place on home leave and is lovingly received by his brother Sohan and their ward Asha.

Asha loves Sohan and Sohan loves Asha but both nurse their love without the other knowing. Mohan is a good and gentle guy and he also loves Asha but secretly. This secrecy of love is the general theme of the story which is full of suppressions and frustrations. It is an impotent theme with impotency sublimated as a virtue.

For no earthly purpose, social or dramatic, a singing girl is introduced in Tara. She sees Mohan and gives up her bad profession and starts worshipping him till she dies from sheer exhaustion of devotion.

The game of mental suppression goes on for quite a while punctuated by Asha's songs and Tara's dances till one day Mohan discovers the mutual love between Asha and Sohan. Handing over one to the other Mohan visits the grave of Tara who had died sublimating her love for him and then goes back to war. That ends it.

The only relief in the picture is its end which takes an agonizingly long time to arrive. But when it does, every one feels tremendously relieved. The end is thus the most popular part of the picture.

Cuckoo, easily the most graceful dancer we have today, lends charm and rhythm to "Singaar" a social story of Haldia-Nanda Productions directed by J. K. Nanda.

GAJRE

Producers:	Allied Art Productions
Language:	Hindustani
Story & Dialogue:	Khaqnan Hussein
Lyrics:	G. S. Nepali
Music:	Anil Biswas
Photography:	R. D. Mathur
Audiography:	R. N. Chatterji
Cast:	Motilal, Suraiya, Geeta Nizami, Sankatha, etc.
Released At:	Capitol, Bombay.
Date of Release:	4th March 1949

Directed By
R. D. MATHUR

MOTILAL'S GREAT WORK

The music of the picture is pleasant and classical but against the background of very poor situations, the songs fail to appeal. Photography is beautiful in parts though inclined to be a shade more shadowy than necessary. Too many shadows make the frustrative theme almost morbid. The technical direction is quite good but the thinness of the story material hardly gives the director any opportunity to show his skill in emotional situations.

From the players Motilal gives a superb performance in the stoic role of Mohan. Motilal's performance is almost on par with Noel Coward's work in "The Scoundrel". Motilal is so seasoned an artiste that we are sure that the director had hardly anything to do with this excellent portrayal.

Suraiya plays Asha and makes an awful mess of things with her frequent music and clumsy gliding. Her bulging eyes and none-too-graceful figure contribute substantially to her idiotic performance.

The other girl, Geeta Nizami, seems to be suffering from glandular deformity the way she reveals a peeping moustache over the upper lip. With this superfluous growth and the odd faces she makes, Geeta Nizami becomes a disgusting sight on the screen, even though she gives a couple of hybrid dances with plenty of unnecessary eye work. Her dialogue reminds us of the Punjab we so badly want to forget.

Sankatha does his part pretty well as the hero's father and seems to have forgotten his old stagy diction.

And yet in spite of Motilal's unforgettable performance, "Gajre" remains a terrifically boring picture which makes one look away from the screen more often than at it.

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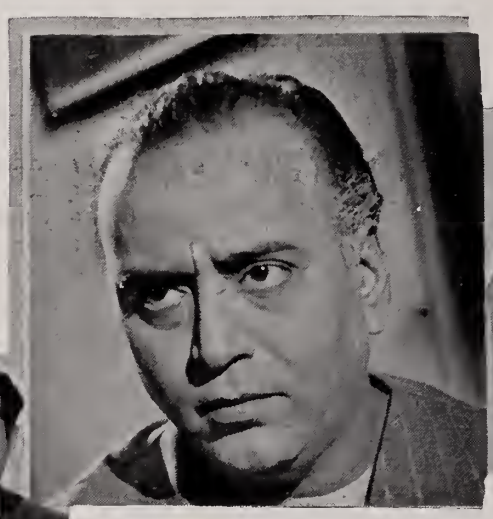

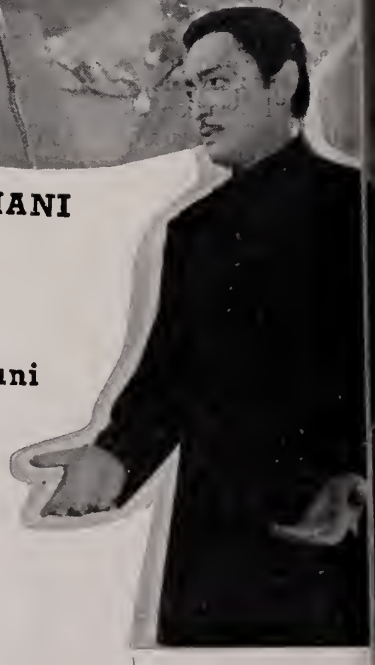

Written & Directed by: **SAGHIR USMANI**

Music by: **Ghulam Mohammed**

Photgraphy by: **P. Isaac**

Songs by:
Nizami, Parkash, Saghar Badayuni

Edited by: **N. R. Chauhan**

Production controlled by: **Sharif**

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OUR REVIEW

"Ghar Ki Izzat" Is Trash Supreme!

Idiotic and Boring Picture of Daryani

This is another of those idiotic stories with reactionary contents which we see so often on the Indian screen. Murli Movietone's "Ghar ki Izzat" is trash supreme and it is a pity that an educated and experienced writer like Mr. K. S. Daryani has dished out this absurd and idiotic stuff.

GHAR KI IZZAT

Producers:	Murli Movietone
Language:	Hindustani
Story:	K. S. Daryani
Dialogue & Songs:	I. C. Kapoor
Photography:	Kumar Jayawant
Audiography:	P. S. Misra
Music:	Pt. Gobindram
Cast:	Mumtaz Shanti, Dilip Kumar, Dixit, Manorama, Gope, Jeevan, Gulab, etc.
Released At:	Imperial, Bombay.
Date of Release:	21st January 1949

Directed By
RAM DARYANI

OLD, OLD MESS

The story opens with Chaman (Gope) ironing the suits and saries of the family as the poor son-in-law of the rich family of Seth Chunilal (Dixit). Chaman does this work with an idiotic song and is soon interrupted by his wife Radhika (Manorama), his father-in-law and his mother-in-law (Gulab) who plays the tiresome old shrew of the family.

After a flimsy quarrel, Radhika's sleeping self-respect is suddenly hurt and taking her husband she walks out of the house to live on their own by sweat and labour. They take up to insurance canvassing jointly and are soon shown as doing well.

The contrast to this rich life is shown by the introduction of another family of two brothers and a sister—all dreadfully poor. The big brother, Moti (Jeevan) is unemployed, the little brother Gulab is schooling while Roopa, (Mumtaz Shanti) the sister, is a teacher in a school.

After singing an unnecessary song with some national sentiment—the producer illustrating this song needlessly with Gandhiji's funeral shots—Roopa, taking her cue from Subbuluxmi of the South, decides to sing and dance to turn her little school into a high school.

Thus taking society's licence to romp about with ticket books in the hand bag and a good cause as an excuse, Roopa meets her waiting lover in Chandra, the son of Seth Chunilal.

The usual stage scene with a silly song and an unnecessary dance make Roopa a great social worker and when she asks the audience to loosen their purse strings for a good cause, they completely misunderstand the cause and taking Roopa for a professional dancer throw coin and currency on the stage.

All this, however, brings Chandra to Roopa's house and Roopa soon forgets everything about the high school and begins cooing with Chandra. After the usual sentimental stuff and traditional obstacles, Roopa and Chandra are married and Roopa is brought to Seth Chunilal's house as the daughter-in-law of the family.

Now Chandra's mother (Gulab) goes into action and making Roopa the time-honoured target fires the usual crackers. Chandra, portrayed as a successful lawyer, can't even defend his own wife and ultimately when he finds his wife yielding to the whims of his mother, he walks out of the house to drink and gamble. Overnight he becomes a drunkard and Roopa takes to bed.

Radhika, the sister, now gets moving according to plan—and after the usual tussle all are brought to their senses and love and harmony are restored in the family.

The story has neither purpose nor intelligence. Daryani wants us to believe that a clever, self-supporting young lawyer allows his beloved wife to be unreasonably tortured by his own uneducated mother to a point of desperation which makes him a gambler and drunkard. We have yet to see young drunkards and gamblers turning a new leaf suddenly after a minute's lecture by their sisters.

Recruit Mohan of 10|47 Sonar Chawl, Parel Village Road, Parel, Bombay, is 21, 5'-6" and desires to work on the screen.

WASTE OF GOOD ARTISTES!

It is a pity that a set of good artistes is wasted on such worthless story material. Ram Daryani's technique of direction has now become obsolete. Not once does he show any intelligence or imagination in his work. Both sound and photography are indifferent. The music is dreadfully poor throughout and one wonders when the temptation of repeating that tune: "Ghar ghar men divali" from "Kismet" on the sight of Mumtaz Shanti will disappear from the screen. The dialogue is unnecessarily stagy and fails to appeal.

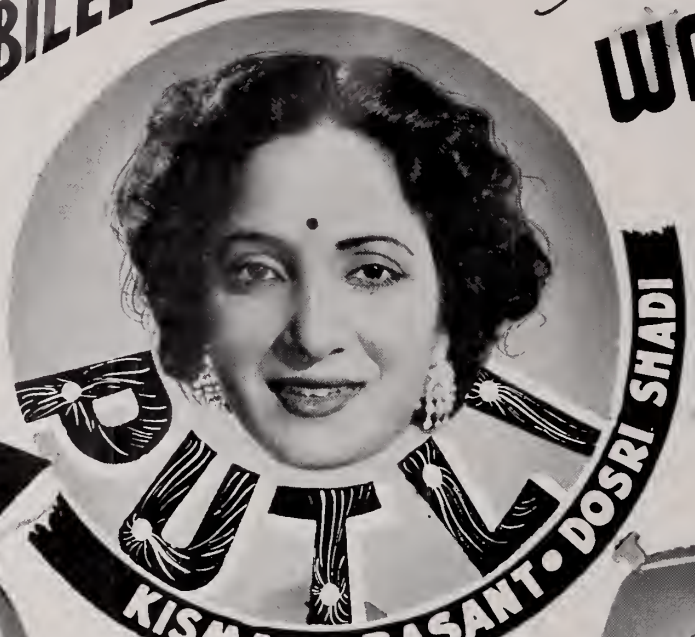
Mumtaz Shanti gives her usual good performance as Roopa and gives a small but graceful dance in addition. Manorama walks about furiously throughout the picture and Gope keeps her company rolling around. With his thick eyebrows and overgrown top, Dilip Kumar looks like a little bear escaped from the zoo. He gives the same stereotyped performance as usual.

Dixit is the most natural of the whole lot in his portrayal of Seth Chunilal.

To sum it up, the picture is a boring trash with not a moment of relief. It can neither entertain the filmgoer nor pay the film exhibitor.

7 JUBILEE Stars

in WALI'S



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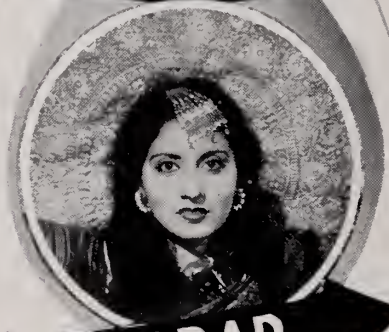
KISMAT • BASANT • DOSRI SHADI

MUMTAZ SHANTI

GRIHASTI



DARAD

KHANDAN

SHAHNAI

MANGTI

MAJBOOR

Contact:—

(1) EAST PUNJAB.
(2) PAKISTAN (3) C.P & C.I.

Punjab Film Corporation
BOMBAY 28

Varma Studio
Bal Pawar

'Aparadhi", Poor Story With Poorer Direction !

Madhubala's Versatile Performance!

A poor Prabhat picture is perhaps greater shock to film-goers than a ood Ranjit picture. The Prabhat ms are still conscious of art, though rabhat has not given any artistic icture recently, and they like to look a Prabhat picture with an extra ritical eye in search of some art hich they do not find in pictures roduced by Bombay film folks.

In this respect "Aparadhi", Prahat's latest social picture, is a sore isappointment. In fact, the entire icture, from the story script to its creen presentation, is a poor amateuish effort.

A STUD BULL'S JEALOUSY

In the first half of the picture, we ee a clumsy athlete chasing a girl ike a stud bull and ultimately landng her into a marriage with him. No ooner he begins his married life a evolutionary patriot takes shelter n his home as a refugee from law. This man makes the athlete unreasonably jealous and he suspects his wife of an affair with his revolutionary friend.

APARADHI	
Producers:	Prabhat Pictures
Language:	Hindustani
Story:	Yeshwant Pethkar
Dialogue & Lyrics:	Amar Varma
Music:	Sudhir Phadke
Photography:	Manohar Kulkarni
Sound:	S. S. Kulkarni
Cast:	Madhu Bala, Ram Singh, Pran, etc.
Released At:	Minerva, Bombay.
Date of Release:	25th February 1949

Directed By
PETHKAR

The second half of the picture is one long episode of sadism and presents quite a few morbid situations in which the young wife is ill-treated while pregnant and driven to take shelter in her blind father's home. Later the athletic stud bull steals her child and attempts to betray his best friend for whose head a price of Rs. 5,000/- is offered.

After a bit of shooting and underground activities, the revolutionary patriot is arrested—with beard and all—and the misunderstanding in the athlete's gymnastic mind is removed. It ends well.

BANKRUPT DIRECTION

The theme is mainly that of blind jealousy on the part of a none-too-intelligent husband but to strike a topical note the other man is made a revolutionary. The story is very thin and the screenplay is remarkably poor with the result that the whole affair becomes awfully boring.

The photography is pretty good but the sound recording is very poor. The music is typically Maharashtrian being conventional and lacking in pep and rhythm. Not a single tune appeals. The direction is disastrously poor in imagination. The attempt to illustrate songs with Zulus dancing is to say the least absurd and ridiculous. Why had this director to resort to the Zulus when the story was essentially Indian? Couldn't he have found our own aboriginal races to stage a dance? There are many crazy things in the picture which only contribute to prove the utter intellectual bankruptcy of the director.

VERSATILE MADHUBALA

The only silver lining to a long dark cloud of boredom is the sparkling personality of Madhubala. Whenever this girl appears on the screen she brings relief to the audience. In the heroine's role she beats everyone else hollow—though she has not much to beat—and gives a versatile performance with sighs and smiles.

Ram Singh plays the athletic stud bull and not even in a single shot does he betray any pretensions for screen acting. The man plays the idiot all along and looks one every inch. Pran looks quite like Achhutrao Patwardhan in his revolutionary patriot's role and as such gives a pretty intelligent performance.

The picture fails to appeal because of a poor story and poorer direction.

When you harbour a revolutionist in your home he creates a revolution in your life. Madhubala finds this out to her cost in "Aparadhi" produced by Prabhat Pictures.

S. D. NARANG

Bengal National Studios'

EK·AURA

Written & Directed by

S. D. NARANG

Starring

GEETASREE

(A NEW FI

NARAN

HIRALAL

SUNDER

&

SMRITI

RUNNING TO
PACKED HOUSES
NEW CINEMA
CALCUTTA

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(IN PUNJ

Contact— BENGA

GRAMS "ESDEAN" 19A

R OUDLY PRESENTS

NAI·BHABI

A BOX OFFICE
FAMILY SUBJECT
Directed by S. D. NARANG

Starring
KAUSHALAYA
MAYA BANRJEE
AMARNATH SUNDE
& CUCKOO

LOTTERY

'ALLENGE COMEDY OF THE YEAR
Starring
SHALAYA SUNDER & CUCKOO
rected by G. SINGH

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Famous Cine Building, Haines Rd., Mahalaxmi, BOMBAY. 11.

AT HOME AND ABROAD

ROWDY JEWS

Berlin, February 21.

The British picture, "Oliver Twist", provoked hundreds of Jewish demonstrators to stone armed German Police outside the Jurbel Cinema in the British sector of Berlin on the 21st February.

Their temper was aroused, it seems, because the film contained anti-Semitic propaganda. When the showing of the film was temporarily suspended the demonstrators sang the Israeli national anthem.

PROFITABLE PICKPOCKETTING

Calcutta, February 16.

With deficit budgets and the ever-increasing spiral of taxation, picture-goers in Calcutta will soon have to bear the burden of an enhanced Entertainment Tax.

At the forthcoming session of the West Bengal Legislative Assembly, an amending bill seeking the enhancement of the existing Amusement Tax on cinema tickets is to be introduced.

At this rate, the Government will get more profits out of the film industry than the film people themselves.

NEW FISH

Hollywood, February 16.

Hollywood star, Esther Williams the mermaid of Indian film fans, is expecting her first baby some time August.

PRAYING FOR ACTION

Madras, February 10.

Mr. T. S. Ramanujam and Mr. K. Natesa Naicker, met Mr. K. Menon, Secretary, Development Department, on behalf of the South Indian Cinema Employees' Association on Wednesday, the 9th February.

They urged him to take early steps to see that the award given by the Industrial Tribunal in respect of service conditions of cinema employees in the city was implemented.

It seems to be a case of more awards and no rewards actually.

MICE DERBY.

Hollywood, February 24.

Hollywood, always notorious for its outlandish approach to life, has begun to get itself interested in white mice racing.

This white mice racing is the latest craze at Hollywood parties. They are run on the same lines as the horses and some of them are named after famous male and female stars. Thousands of dollars change hands on the result of the little events.

We saw a mice-Derby when Minister Morarji Desai attended the producers' meeting in November last. And the mice-Derby was also won by Chandulal Shah.

GOOD BUSINESS !

Madras, February 16.

Reviewing the administration of the Madras Entertainments Tax Act 1939, for the year 1947-1948, the Government of Madras were satisfied with the collection of the tax and its administration. There was no legal or administrative difficulty nor was the assistance of the Police Department sought for.

Some of the salient features are as follows:—The total number of entertainments held during the year under review was 3,93,759. 675 entertainments were exempted under Section 8 (1) and 84 under Section 8 (2) of the Madras Entertainments Tax Act.

Revenue realised during the year was Rs. 72,72,404|- in cash and cheques, Rs. 1,42,739 in the form of stamps. The balance at the end of the year was Rs. 53,809 of which Rs. 46,885 was subsequently collected.

1061 offences were compounded. Prosecutions were launched in 94 cases. Other cases were pending at the end of the year. The Commercial Tax officers received 45 appeals and one revision petition during the year and two appeals were pending at the beginning of the year.

The increase in revenue as compared to the previous year is attributed to the increase in the rates of tax from January 1948, stray entertainments and exhibition of popular films.

NATURAL DEATH !

New York, February 15.

Miss Patricia Ryan, a well-known radio actress who had played the lead in a radio play "Valentine for Sofia" was found dead in her apartment on the night of the 14th February.

According to the Police, the death seems to have been due to natural causes.

FAST WORK !

Hollywood. February 15.

Hollywood star, Jeanne Crain is expecting another visit from the stork. She is already the mother of a twenty-two month old son, Paul Brinkman Junior, though Jeanne herself is hardly 21. Is she by any

At Kamini Kaushal's birthday party the star herself wants her pet rabbit to be adopted by Editor Baburao Patel—the rabbit which neither he nor she produced. The editor is too old now to adopt a rabbit as a mascot—and a star's rabbit at that.

chance multiplying on the Indian scale?

Hubby Paul should answer that !

TEACHING YANKEES !

Washington, February 16.

The Indian Information office in Washington is reported to be fast creating an interest in the American masses for Indian documentary films under Mr. Frederick De Mello.

Twelve television groups transmit regularly nineteen documentary films which deal mostly with cultural subjects. There is also a demand for films depicting modern developments in India and it is up to the Ministry of Information and Broadcasting to supply the necessary films.

ANTI-INDIAN AGAIN !

New York, February 24.

Indian students in New York picketed the Rialto Cinema in Times Square in protest against the showing of that slanderous film " India Speaks " on Thursday the 24th February.

The film had a two weeks' r during which time the students a proached the authorities to withdr the film from circulation. But one listened. So Mrs. Shakunta Jagannathan and Miss Maria Mathew distributed protest pamphl in front of the cinema, where gau posters showing nude white wom being " sacrificed " to Buddha we exhibited.

This particular film " Ind Speaks " is already ten years old a there must be some special reas for reviving a rotten film now to vi fy India.

What is the Indian Embassy Washington doing?

BANNED AND CANNED !

Istanbul, March 4.

" Confidential Agent " a Warn Brothers' picture has been banned b the Turkish Government, because th Spanish Ambassador said that th picture threw too favourable a lig on the Spanish Republicans in th Civil War.

During a debate in the Gran National Assembly, Dr. Kurtulus demanded that the film should b withdrawn from the screen in Tu key. He said that Graham Gree the author of the story, was " well-known left wing writer ", an Messrs. Warner Brothers were " not rious for the production of left-win propaganda films ". The sentenc " I am a soldier of the world " sp ken by Charles Boyer as well as th complete scene where Charles Boye urges the Republican workers to g on strike in order to cut France coal supplies were considered obje tionable.

Can't the Indian Ambassador i America act similarly in case c " India Speaks "?

PANICKY AMERICANS

New York, February 13.

Four people were reported kille when a mob in Quito, Ecuador a tacked a radio station which ha terrorised them by reports of an in vasion of the earth by creature from Mars.

The report of the attack was re layed from Guayquil, Ecuador an broadcast from New York, and th announcer recalled the pre-war radi play by producer-actor Orson Welle which had caused thousands of Ne Yorkers to flee from their homes t

Attractive as it is to look at in its primrose vitreous enamel, easy as it is to manœuvre because of its scientific design, what fascinates most women about this H.M.V. Iron is that they can "dial" the correct temperature for a particular fabric (wool, silk, cotton, linen, rayon)—that temperature being automatically maintained by the thermostatic control.
See it—and all the new H. M. V. Household Appliances—at all good Shops.
H.M.V Controlled Heat IRON
THE GRAMOPHONE CO., LTD. Dum Dum - Bombay - Madras - Delhi

lis a sad moment between Jairaj and Suraiya in " Amar Kahani ", a social story of Kamal Kunj Chitra.

ape from the H. G. Wellsian nsters.

CUT DOWN WITH CONSENT

Madras, February 11.

Answering a question by Mr. T. Pattabhiraman in the Legislative sembly, Mr. T. S. Avinashilingam ettiar, the Education Minister of adras, stated that the South Indian lm Chamber of Commerce and the ard of Film Censors were infor-lly consulted before the order stricting the length of feature films be exhibited of each performance 13,000 feet was issued.

According to the Education Minis-r, the general orders were that a ow should not exceed three hours. ie length of the main picture was nited to 13.000 feet and an educa-nal film of 2.000 feet has to be own with it. If there was a pic-re, say on the life of Mahatma ndhi, which exceeded the prescrib-l time limit, the Government were ee to grant an exemption.

OYAL PHOTOGRAPHIC SOCIETY

London, March 4.

The 94th annual exhibition of the oyal Photographic Society will be ld at 16 Princes Gate, London, S. . 7. from the 9th September till e 26th October 1949.

The exhibition is divided into two parts: Part 1 (Pictorial and colour); Part 2 (Scientific, Nature, Medical, Record, Press, Commercial, Industrial, Technical and Radiographic).

Entry forms must be sent in by 23rd July. They can be obtained on application to the Secretary, The Royal Photographic Society, 16 Princes Gate, London, S.W. 7. England.

Here is a chance for Indian photo enthusiasts to prove their skill in photography.

SELLING TEA FOR PLANTERS

Calcutta, March 7.

The Ministry of Commerce is planning a documentary film on " drink more tea " with the help of the Indian Tea Market Expansion Board, perhaps to teach the Indians to drink more tea and find a ready market for Indian grown tea.

The shooting of the film will start in a month's time beginning with the actual tea gardens.

TALL TALK

Madras, March 6.

At a meeting of the Cine Technicians' Association of South India, Mr. T. Avinashilingam Chettiar, Minister for Education appealed to the film producers to make useful documentary films for use in schools. Said Mr. Avinashilingam. " I want members of the profession from the lowest actor to the highest technician to have the strength, courage and self-respect to refuse to take part in any film or show which may be derogatory to themselves or to others ". He also stressed the fact that this could be done only if the film folks drew up a high code of honour to guide them in their work.

Dealing with documentaries, he said that Government would purchase films up to Rs. 40.000 for use in schools and the scheme would start functioning from next year.

Producers have heard such sermons before. What they require is a law to enforce a code of production.

PROSECUTE THEM !

Ahmedabad, February 26.

A ceiling fan in the 3rd class of the Pratap Talkies, Ahmedabad, dropped down seriously injuring a Muslim boy, Sabir Badruddin. The boy is stated to be in a precarious condition in a city hospital.

The theatre owner must be prosecuted for this and so must the Electrical Inspector who is supposed to check up the theatre fittings at regular intervals. The parents of the injured boy must demand heavy damages from the theatre owner due to whose negligence this accident has taken place.

ALL BLACK !

Bombay, March 6.

Film star, Rehana had a stroke of bad luck on the night of 25th February. Thieves broke into her house at Amritnagar, Kurla Road, Andheri and are reported to have decamped with Rs. 10.000/- cash and jewellery worth Rs. 40.000/-. It is a black deed on a black night.

It is reported that director Santoshi took Rehana to the Police station immediately and lodged a complaint.

Thieves seem to have become more efficient than the income-tax officers these days the way they know where all the gold dust is stored by the stars.

All From Kuldeep Pictures Ltd.

Chunaria

Starring:
WASTI • MANORAMA
RANDHIR • SOPHIA
& CUCKOO
Music
HANSRAJ BAHAL
Direction
RAVINDRA DAVE
Story: M.R. BHAKHRI

LACHH

— PUNJABI —
Starring
WASTI • MANORAMA
MAJNU • SOPHIA • RANDHIR
& OM (CHAMAN FAME)
Direction RAJINDAR SHA
Music HANSRAJ BA
Story M.R. BHAKH
Produced by L.R. BHAKHR

NAACH

Direction:
RAVINDRA DAVE
Music:
HUSANLAL & BHAGATRAM

PRODUCER KULDIP SEHGAL
Story:
M. R. BHAKHRI

Starring:
SURAIYA • SHYAM
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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

MY HOME IS YOURS TOO !

'A copy of the September 1948 ue of your magazine came into hands by rather a circuitous ute recently. I found it extremely eresting and must congratulate u on producing a magazine which highly amusing in parts and high- frank in others.

"That your criticisms should be nk is self evident if they are to- ve any value in shaping the deve- ment of India's film techniques d in protecting India's film indus- against, what I consider to be isonous Western influences. India common with other Oriental coun- es has a culture of its own of ich we in the Western hemis- ere know only too little as you int out in one part of this issue Filmindia, and films showing this lture at its best uninfluenced by Western' ideas would receive as od a welcome as did Ram Gopal's cent presentation of dancing (to ry poor musical accompaniment !). us you see many of your senti- ents are reflected by some of us itish people, and in particular I ree wholeheartedly with your cri- cism of Korda's 'Baghdad-ka- hor'. I would however hasten to add that most people here realized that this film was not 'technically correct' and was purely entertaining fantasy.

"But this was not my purpose of writing to you. It is because of your statement at the bottom of the right column of p. 25 . I can quite honestly say that the vast majority, not all you will note, of British people are neither sour nor regretful about India's independence. We regard it as a logical step in India's development and one which people like yourselves deserve. We know what freedom means and hope for friendly co-operation with all free peoples including Indians. I agree that one might not get this impression from the actions of our politicians or our countrymen who were previously in your country, and I would implore you not to judge us all by their standards. We in Britain know the arrogance of some of our colonial people and dislike them for it as much as you must have done.

"I regard it as unfortunate that you adopt your sour attitude towards us and share it with your readers, but I must agree that you people have good reason to be so. However if you are going to treat all of us as enemies, I can assure you that I am going to do my best to show Indians that Britons are not like what you have come to know us.

"You, Sir, are welcome to make my home a second home if ever you come here to England."

Leslie A. Cooper.
ESSEX, ENGLAND.

From picture to picture Madhubala's personality is growing fast and throwing greater shadow of talent on the screen. Here she is in "Aparadhi", a Prabhat picture.

HULLO, BADAMI !

"Recently I went to a local cinema to see an old favourite picture. Before the actual picture began we were shown the Indian News Review, a Government of India round up of Indian news. As I guess, this production was meant for the information of the masses but the commentary was so strictly in Hindi that I wondered whether this was produced for the sake of our Munshis, Pants, Tandons and Kathjus, instead of the teeming millions who understand only simple Hindustani. The titles were also in the Nagari script, thereby keeping millions of people from knowing what was being shown. It is not a state secret that our present Government is against Urdu, but isn't it in the interest of the nation to use Hindustani both in the Nagari and Persian scripts? By using only the Devnagri script our Government is keeping millions of Indians in the dark and making them foreigners to their own language. Why not follow our beloved Bapuji and give us simple Hindustani, as it was written and spoken before 15th August, 1947, in both the Nagari and Persian scripts? It is no use talking of following the ideals of Gandhiji when some of his most faithful followers like Mr. Munshi and Govind Vallabh Pant want Hindi, a language understood by hardly 10 % of the Hindustani speaking millions, as the lingua franca of India.

"As for this Indian News Review, it would be a mercy of mercies if the Government stop producing the same. The technicians, the directors and the editors of this department of the Government of India are utterly incapable of doing anything intelligent. It is a waste of precious celluloid in these days of film shortage to produce films so dull

and insipid backed by a commentary fit to be understood only by Pandits and not by any other person who claims to understand Hindustani. As it is we get fed up of seeing so many senseless pictures.

V. K. Fazlur Rahman.
BANGALORE.

I NEED SYMPATHY

"After seeing the filthy stuff called "Ram Baan" I had nothing but sympathetic appreciation of your capacity for sitting through such a rotten film to the end and also looking through Monier's and Valmiki's RAMAYANA and writing such well informed and thoroughly irrefutable criticism of the film.

"If this has deprived you of Simplex advertisement as you say in your March issue it speaks volumes for the producer's mentality and the effectiveness of your piercing criticism. So long as producers or distributors exhibit such tender skin and touchiness to your criticisms there is still hope. Though it is indeed a pity that after your crusade for so many years against worthless films made by money hungry magnates, still there is no appreciable improvement in the quality of film producers and consequently in their films, yet it is a hopeful pointer that producers attach so much importance to your criticism and cower before it. I said I had sympathetic appreciation for your efforts.

"I have told you why I appreciate. The sympathy is due to your having to see such rotten films day in and day out and spend your time in writing reviews on them."
NEW DELHI. *K. Lal.*

OUR SHAME OVERSEAS

"Unfortunately for most of us overseas your reviews of some pictures reach us long after these pictures have been released for general screening here. The picture "Jugnu" was given a tremendous amount of publicity here before it was released. It was shown simultaneously in two leading theatres for about two weeks to packed houses. When I saw it I did not like it in the least but I could not voice my opinion as I did not feel sure. When I saw your review I was very glad to note that you had the same objections as I had regarding this picture.

"The natives of this place, the Malays, are very fond of Hindustani pictures. Very often one finds that the audience in a theatre is 60 % non-Indians. If such pictures are shown to these people they will have a very poor opinion of our colleges and educational institutions. I earnestly hope that you will succeed in getting the pictures censored before they are sent overseas. These pictures do a lot of harm to us by slandering our college life at home."
SINGAPORE. *Seva Singh.*

NAGPUR NUISANCE !

"Practically in each and ev cinema theatre of the Nagpur C except the newly overhauled Bha Cinema, not a single news reel p duced by our newly constituted Fi Division is shown before the co mencement of a show. Exactly the scheduled time, the cinemas st rolling out the main feature wh a good crowd of 3rd and 2nd cl audience is still struggling tickets.

"It may here be suggested th if the practice of exhibiting ne

NAZAARE

RANJIT'S
MAGNIFICENT MUSICAL
EXTRAVAGANZA

STARRING:
SHASHI KALA
AGAJAN
SATISH
SHANTI MADHOK

DIRECTOR:
PRAHLAD DUTT

★ COMING ★

RANJIT'S
GRAND
MUSICAL
COMEDY

★ COMING ★

BHOOL
BHOOLAIYAN

STARRING:
AGAJAN, ZEB KUREISHI,
BHUDO ADVANI, PESI PATEL
AND LAILA

DIRECTOR:
TAIMUR BEHRAMSHAH

reels daily for at least 20 minutes before the commencement of every show is adopted, it will, apart from serving its useful purpose, also provide sufficient time for restoring the requisite silence which as such is of utmost importance at the beginning of every good picture.

"It may as well be pointed out that if for some reason or other this is not possible, the exhibitors should see that the booking of 2nd and 3rd class tickets is so arranged that everybody is properly accommodated by the time the picture commences."

NAGPUR. *B. S. Shukre.*

24 SLEEPING CENSORS !

"Nowadays our South Indian producers are producing pictures like "Mohini", "Demonland", "Magic Horse", "Chandralekha" and "Balaraju". These pictures are full of miracles, stunts and absurdities, but they are "box office hits". The public is not in a position to understand, why the Madras Censor Board is allowing to exhibit such pictures. Can't the Madras Censor Board, consisting of 24 intelligent, and venerable personalities, ban such stupid stunt pictures, and save the people's money?"

ELURU. *G. Ramjogi.*

PITY AND DISGRACE !

"On 30th January when the entire world was paying homage to the sacred memory of the Father of our nation, all business was suspended in the Bangalore City area, including all the theatres. But the cantonment area had a different story to tell. All the picture houses were open and business was in full swing. The theatre owners must take the responsibility for thus destroying the solemn significance of the day. It is a great pity that the very people who flaunt their patriotism so ostentatiously, could not give up their business even for one day, in memory of revered Bapu."

T. Somasundara Rao.

BANGALORE CITY.

SELF-IMPOSED TORTURE !

"In the Lakshmi Talkies at Sambalpur the chairs inside have been placed so closely that one finds great difficulty in passing through the rows. The hall is not sound-proof and has been built so imperfectly that the sound keeps echoing inside and hence nothing is audible.

"Again if you put your feet below the chair then the mosquitoes do not allow you to witness the picture comfortably, and if you place your feet on the back of the chair in front of you then the man in front turns and looks at you with an angry stare.

"Is not the saying 'Do ghantaki qaid aur char anna zurmana' true?"

Harishankar Mahapatra.

SAMBALPUR.

"RAM BAAN"

"I have not failed so far to read any of your film reviews but none has made such a deep impression on me as your review of "Ram Baan" in the February issue of 'filmindia'. I had never even imagined that our producers and writers, and Hindus at that, could be so mean and callous and deliberately distort even our sacred scriptures to suit their commercial needs. Alas ! how does their conscience allow them to adopt means, foul beyond words, to achieve their ends?

Recruit Nirmal, opposite Hats Store, Daga Bazar, Jodhpur is 17, 5'-5" speaks Hindustani, knows motor cycling and has played in amateur dramatics.

"With his blood boiling at such shameful deeds of persons, who, we regret have to admit, are flesh of our flesh, how can any critic help using the language that is the only one understood by the so-called producers, who, in fact, are worse than the worst criminals. As a matter of fact, no word is too strong to condemn the vandalism of the producers, who do not even leave the Gods in peace ! I am, therefore, extremely surprised to know that Minister Morarji should call you a critic who "uses very strong language always".

"As mere banning of "Ram Baan" will be just a flea-bite to Vijoo and Mohanlal Dave, they should be given such a deterrent punishment as to drive away others even from contemplating similar misadventures with our great epics."

A. V. Narasimhan.

HYDERABAD, Dn.

CENSORS AGAIN?

"If you want to know to what depths our motion pictures have dropped during all these years I would suggest you to see "Chanda-Ki-Chandni" a picture produced by I.A.P. Patel and directed by Dwarka Khosla and which has been released at four prominent theatres in Delhi.

"Believe me Mr. Patel that it is a criminal waste of celluloid which we so urgently need to educate our masses and which is in very short supply.

"The picture opens with a suggestive Madhokian song by Rehana who moves her hips and rolls her eyes in a suggestive manner. In short the whole theme revolves round Rehana who is becoming a headache for decent people. The picture at best is a slap on the very face of our Censors who are reported to be more vigilant these days."

NEW DELHI. *M. P. Bhatia.*

DIWAKAR'S HEADACHE !

"Last month I saw quite a long 'short' entitled "Police Action in Hyderabad", which was screened along with a regular show at a local cinema. After seeing this 'short' I wondered why our Government had not banned such a stupid film. In this film we are first shown two pictures of the Nizam and Kasim Razvi. Then follow dull sequences or rather takings of a couple of our tanks firing in the air (as if they were engaged in a mock battle) and quite a few of our men lying on their stomachs vainly trying to spot the Razakars and the Nizam's forces. Not one scene of actual fighting is shown in this film, probably because it was entitled "Police Action".

"The next scene is an army man pulling out a mine near the gates of Hyderabad. The triumphant entry of our troops into the State capital marks the following scene. Then we

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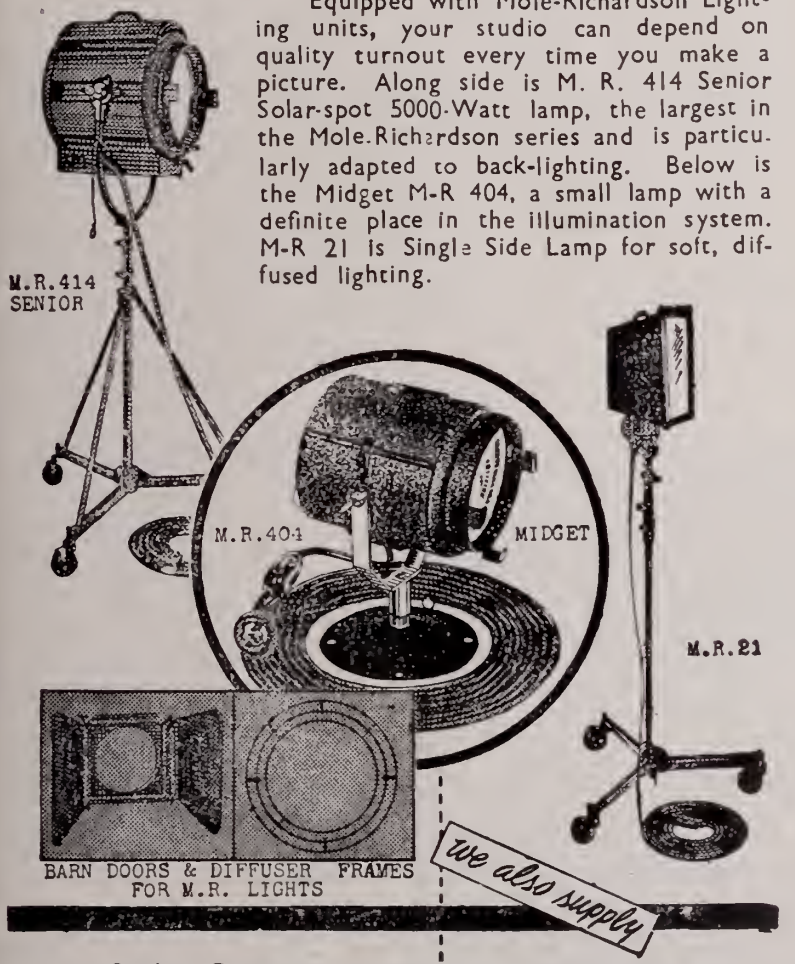
CHANDNI CHAWK
DELHI

ıre shown quite a few Razakars who vere taken prisoners. Most of them ıre old men fit to be grandfathers of Kasim Razvi. Imagine these old people looting trains, creating disorder and in short threatening to disurb the communal equilibrium of ndia !

"Was the Razakar organization nade up of old men? Did our army nvade Hyderabad to fire shots in the air? Our army's glorious march into Hyderabad to end the reign of terror could have been filmed and kept as a record of national importance if the job has been entrusted to some one who knew how to click a camera. This film should be banned immediately if our Government has any sense of dignity and if it cares to protect the glorious tradition of the Indian Army."

V. K. Fazlur Rahman.
BANGALORE.

BETTER LIGHTING FOR STUDIOS



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LET US PRAY !

"I am one among those who gladly welcomed your review of "Ram Baan". It was really interesting for me to go through your comments in detail and I cannot but congratulate you for your frank, fearless and humourous criticism which is fully justified.

"It is hoped that such constructive criticism will be taken to heart in the quarters concerned and will ensure that the future pictures will be completely shorn of all imperfections."

BOMBAY. *P. V. N. Swamy.*

REMINDER FROM BEHIND !

"The proprietor of the Tower Talkies, Tanjore has constructed another theatre called "The New Tower" at a cost of approximately Rs. 3 lakhs. Though the cost seems to be rather high, the amenities provided therein are too poor. For example, the seven-anna-seats are so closely fixed that the knee of the man at the back kicks the back of the man in front."

V. Rajagopalan.
NEGAPATAM.

WELL, MORARJIBHAI?

"The other day I went to see "Nai Reet" of India Film Corporation. Its advertisement cries thus: "Rights of women vindicated in India Film Corporation's progressive picture 'Nai Reet'." But to my astonishment it turned out to be just the contrary. The 'hero' turns his faithful wife out of his home. with his parents looking on silently. only because she has got no modern education. and brings in her place another woman who can speak English.

"This is absolutely ridiculous especially when the first wife is shown as an ideal one. Later both the couples are granted divorce, goodness knows how and why. And the man who is crazy about possessing an English-educated wife, once the wife of a principal, marries her asking his first wife to go away. This pattern of life is indeed strange to us. What are the members of the Censor Board doing under the supervision of Shri Morarji Desai? Is it right that a woman should be turned out of her home only because she does not know English?"

DELHI. *Roshan Lall Bhatia.*

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WITH A

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K. C. VARMA

Story & Dialogue
★ Avtar Visharad

SONGS
G. S. NEPALI

DIRECTION:

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PICTURES IN MAKING

INDUSTAN CHITRA (Bombay)

Kishore Sahu's ambitious production, "Sawan-Aya-Re", has been mpleted and is now in the editing om. Not used to resting, the evertive Kishore is busy getting the ript work of "Rim Jhim" ready. Rhim Jhim" stars the petite Raola opposite Kishore Sahu.

ATIONAL THEATRES (Bombay)

"Hul Chul", their maiden picture. oduced by K. Asif and di cted y S. K. Ojha from a screenp.ay by asrat has made good progress. The icture stars Nargis and Dilip Kuar. The supporting cast is led by itara with Nasir and Yakub. Sajd is directing the music.

ALDIA NANDA PRODUCTIONS (Bombay)

It is difficult to find a more consentious director than Mr. J. K. anda the way he has been working "Singaar". Film fans will have mething to wait for if some of the pinions we have heard about this icture are true. Director J. K. anda is now putting all his brawn nd brain to make "Mehfil" another ttractive picture.

AGAT PICTURES(Bombay)

A host of good artistes seems to e the main attraction in "Sunhere)in", their second picture now on ne sets. Some of the artistes are Rehana, Nigar Sultana and Raj Kapoor. "Sunhere Din" is being irected by Satish Nigam and the yrics are tuned by Jnan Dutt. The hird one planned is called "Shair".

'ILMISTAN LTD. (Bombay)

Their picture "Actress" has creatd a new record in the box-office ollections at Calcutta by collecting ver Rs. 1,00,000/- in four weeks. n Bombay, where it is running at he Novelty, it is also doing well. Three more pictures. "Shabnam", lirected by Bibhuti Mitra, "Samalhi", directed by Ramesh Saigal nd "Sargam" directed by Santoshi ire making good progress at the tudios.

MADHUKAR PICTURES (Bombay)

"Bazaar", directed by K. Amarnath, is reported to be doing record business in Lucknow and has been accorded a warm reception in Bombay by sensible filmgoers. The paper work for the next picture has already been started.

SANSAR MOVIETONE LTD. (Patna)

"Aahuti", or "Anokhi Qurbani", their social picture, produced by L. Shanker and directed by Kul Bhushan, starring Mumtaz Shanti and Sapru and supported by Ranjit Kumari, Prem Kant and of course, Cuckoo, is now ready. The music is by D. C. Dutt. With Mumtaz Shanti in the lead, one can at least expect a few graceful dances, if nothing else.

HIMALAYA PICTURES (Bombay)

While "Nazrana" their maiden production, starring Kamini Kaushal, Geeta Bali and Kanu Roy is progressing at the Modern Studios, Andheri under the direction of Jagdish Pant. Producer Gopal Singh Nepali and music director C. Ramchandra are busy with their forthcoming pictures. "Naaz" and "Nazaqat". Lt. Col. Drona Shumshere Jung Bahadur Rana, the man behind this concern, has disposed off the distribution rights of all the three pictures for Delhi, U.P., East Punjab and Bombay.

KAMAL KUNJ CHITRA(Bombay)

This new concern is making headway with "Amar Kahani" starring Suraiya, Jairaj and Ranjana completed and the paper work of the next picture in hand. We congratulate Producer S. Ranjit on his speedy work.

AKASH CHITRA (Bombay)

With a good picture like "Lal Dupatta" to his credit, Producer K. B. Lall is optimistic about "Angrai" starring the vivacious Madhubala. The next one is called "Haste Aansu" and will go to the sets shortly.

It was a grand party Mr. Sood gave on his wife's (Kamini Kaushal) birthday. Here are some guests: (Left to right) Mrs. Karanjia, Mrs. Kishore Sahu, Kamini Kaushal, Mrs. Sushila Rani Patel and Mrs. Ashok Kumar.

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Direction: NIRANJAN
Music By: Pt. HARBANSLAL
Story, Dialogue, Songs } Pt. SATYA PAL SHARMA

—: Starring :—

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CHAND ★ RAMESH AURORA ★ BACHCHA.
KANTA KUMARI ★ RAMPYARI.
& MAJNU
with NIRANJAN Himself.

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BHUPENDRA PICTURES.

MOHAN STUDIOS.
ANDHERI (Bombay)

ALLIED ART PRODUCTIONS (Bombay)

With a catchy musical score by that popular music director, Anil Biswas, "Har Singhar" starring Madhubala and Dilip Kumar promises to be good entertainment.

JUSTICE PICTURES (Bombay)

Producer Jamnadas Parakh has completed "Hamari Kismet", a thriller, directed by the stunt-director Nari Ghadiali, featuring Agha, Prakash and Shanta Patel in the leading roles.

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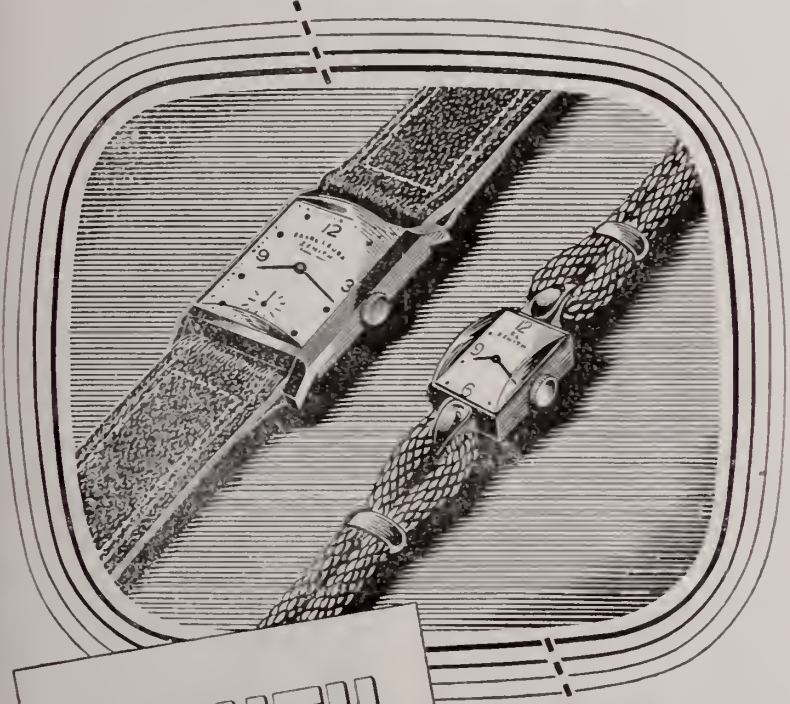

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VARIETY PICTURES (Bombay)

They chose Seth Kundandas Rewachand of Wassiamull Assumull & Co., instead of the usual Congress minister to perform the "muhurt" ceremony of "La Jawab" on the 7th March. The picture is being produced by Ashalata and directed by J. P. Advani. Once again, Rehana features as the heroine and of course, hubby Anil Biswas is giving the music for his wife's picture.

ASPI PRODUCTIONS (Bombay)

Director Aspi Irani is already halfway through his maiden production, "Sipahiya" featuring Madhubala and Yakub with Agha, Altaf, Husn Banoo and the popular dancer Cuckoo.

SUPER PICTURES (Bombay)

Yet another new concern of this name has already completed a stunt picture under the direction of Nari Ghadiali, named "Billi", featuring Nadia with John Cowas in the lead, supported by Shaikh, Manchi, Azim etc.

NEW LIGHT FILMS (Bombay)

Their maiden picture "Maang" written and directed by Saghir Osmani, featuring Romola, Wasti, Amar, Mubarak etc., is expected to be ready for release soon. Ghulam Mohomed is reported to have given lilting music.

KULDIP PICTURES LTD. (Bombay)

"Chunariya", their maiden picture was released last month at Bombay at five theatres. They now expect to release "Lachhi", a picture in Punjabi, in North India, while "Naach" starring Suraiya, Shyam, Wasti etc., will go to the sets this month. Husnalal and Bhagatram will direct its music.

GREAT ORIENT PICTURES (Calcutta)

"Azadi-ke-Baad" produced by S. C. Shah and directed by D. K. Chatterjee is now in the editing room and proprietor B. N. Bahl is busy selecting the cast for "Bey Watan", the forthcoming picture in which he promises to introduce some new faces. The first picture, according to the producer, will be a memorable production—let us hope so! It features Ashit Baran, Mira Misra, Tandon etc. K. P. Sen is in charge of music while Pinaki who worked once in the Udayshankar

Recruit Jagatanand, c|o Harivallav Narain, Head Assistant, Translation Department, Bihar Secretariat, Patna, is 22, 5'-8", knows singing, shooting, riding, swimming and motor driving and has acted in school and college dramaties.

Culture Centre at Almora has composed the dances.

IDEAL FILMS DISTRIBUTORS (Bombay)

This new distributing concern floated by A. C. Patel of Messrs. Patel Brothers, dealers in films and cinema machinery, has started business with the distribution of K. B. Lal's "Lal Dupatta" and is also controlling the rights of Akash Chitra's forthcoming pictures. "Angrai" and "Haste Aansu."

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

"Meri Kahani", their maiden picture, reported to be in the tins for several months, is scheduled for release at the local Super after "Usha Haran". Directed by Keki Mistry, it features Munawar Sultana and Surendra in the leading roles. Meanwhile, the songs for the second picture are recorded and work on the sets is expected to start shortly.

PUNJAB FILM CORPORATION (Bombay)

Producer Wali who has already made a name in direction is busy directing "Putli" starring his charming wife Mumtaz Shanti. With a sincere artiste like Mumtaz, director Wali could do a lot to make an emotional picture.

SADIQ PRODUCTIONS (Bombay)

Floated by director M. Sadiq, this new concern is producing "Sabak", its maiden picture, directed by M. Sadiq, starring Munawar Sultana with Chandra Mohan, Om Prakash, Jilloo Bai and G. Jagirdar. Azm Bazidpuri wrote the story and dialogue, Shakil Badayuni the lyrics and Shyam Sunder is entrusted with the music.

LIBERTY ART PRODUCTIONS (Bombay)

Their maiden production "Lekh" starring Suraiya, Motilal and Sitara with Ishu Jagirdar, Chamanpuri, Anand Pal and Suraiya Chowdhary is now complete. Directed by G. Rakesh, the picture has 14 songs of which 6 are sung by the melodious-voiced Suraiya. Mulgaonkar and Shripad have been responsible for the audiography and the Mistri Brothers—Fali and Jal—for the photography. The producers expect "Lekh" to be a great box-office hit, counting upon the performances of Suraiya and Motilal.

SHREE RANJIT MOVIETONE CO. (Bombay)

Of the three pictures, reported to be under shooting last month "Bhool Bhoolaiyan" is now complete.

GREAT INDIA PICTURES (Bombay)

Their musical picture "Bikhre Moti" directed by S. M. Yusuf and featuring Nigar Sultana, Jayant, Mumtaz and Sheri is half-way through. The music is given by Ghulam Mohomed and, according to director Yusuf, distributors from various territories are making stupendous offers to secure the rights.

POPULAR INDIA PRODUCTIONS LTD. (Bombay)

Jawahir Lal Chaturvedi is producing "Ma-Ka-Dil", and like all new producers has a hopeful outlook and claims that such a great subject has never been attempted before on the Indian screen. The story is written by Chaturbhuj Doshi to whose credit stand several Ranjit pictures. while the cast led by Paro includes Ullhas, Sharda, Kuldeep, Mirza Musharaf etc. The picture will be directed by S. M. Yusuf. The "muhurt' was performed last month at the Deccan Studios, Poona.

BENGAL NATIONAL STUDIOS (Calcutta)

"Ek Aurat", their maiden picture, produced and directed by S. D. Narang and starring Geeta Shree, Narang, Hiralal, Sundar, Smriti etc., is awaiting release. Their next is "Lottery", starring Kaushalya and Sunder, directed by G. Singh, and yet one more, also produced and directed by S. D. Narang, called "Nai Bhabi", starring Kaushalya, Amarnath, Sunder and Maya Banerjee is also ready for release.

ROOPKALA NIKETAN (Calcutta)

"Bapune-Kaha-Tha" described as a picture dealing with India's fight for independence is being produced by Producer Nandalal Jalan and directed by K. K. Varma, with Mira Misra, Shrutindra, Pritidhara, Paresh Banerji and Pahari Sanyal in the principal cast.

FAMOUS PICTURES (Bombay)

With the success of "Pyar ki Jeet", director D. D. Kashyap, is reported to have made "Bari Bahen" another box-office proposition for Producer Baburao Pai. The picture stars Suraiya and Rehman with Geeta Bali and Ulhas in the supporting cast. Another, "Hamari Manzil", featuring Prem Adib, Nirupa Roy and the versatile Yashodhara Katju and directed by O. P. Dutt is more than half completed.

Recruit Prem Bhatnagar of 107, New Blocks, Meerut College, Meerut is 19 5'-6" plays sitar and has played many roles in school and college dramatics He knows riding and swimming.

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Dances by
PINAKI

Art Direction:
BIREN NAUG

Directed by:
D. K. CHATTERJI

Produced by: M/s S. C. SHAH and B. N. BAHL

Story: N. BHATTACHARYA

Music: K. P. SEN

Songs: M. RAZI

STARRING:
ASIT BARAN (NEW THEATRES FAME)
MIRA MISRA (BOMBAY TALKIES FAME)
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